

[Nov. 18, '54]

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MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS of LITERARY PROPERTY and WORKS connected with the FINE ARTS, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on THURSDAY, November 23, and two following days, at 1 o'clock precisely, the

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Canon of Winchester, and Rector of Alton, Herts, including a copy of the extremely rare edition of the Liber Festivus, printed by Caxton; to which are added, some valuable Books in all classes of Literature; together with many fine Books of Prints, Galleries, &c.

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AUCTIONEERS of LITERARY PROPERTY, and WORKS connected with the FINE ARTS, will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on MONDAY, November 27, and five following days, at 1 o'clock precisely, the

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[Nov. 18, '54]

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LONDON, SATURDAY, NOVEMBER 18, 1854.

REVIEWS

A Commonplace Book of Thoughts, Memories, and Fancies, Original and Selected. By Mrs. Jameson. With Illustrations and Etchings. Longman & Co.

THE graceful and highly-finished writer of the 'Characteristics of Women' mentions in the Preface to this book, that out of the gradual accumulations of notes, which it has been her habit to make, more than one of her works has taken form, if not been originally suggested;—and that the collection now put forth by her is, in some degree, the residuary matter of what had found its way into her note-books, and which she feels unwilling to throw away. Nevertheless, miscellaneous as is the character of these passages, they can be grouped in two divisions,—the one devoted to 'Ethics and Character,' the other to 'Literature and Art.' Little more than such an announcement is required by way of criticism on this 'Commonplace Book' as a whole; since Mrs. Jameson's value in authorship has not now to be adjudged; and she is one who respects herself in respecting her public:—one who never slighted the labour in hand, nor does less than her best.

In some paragraphs, Mrs. Jameson registers her dissent against, or reply to, what "Carlyle" has said (not written) on this or the other question. We must stop to ask if this be fair and modest? Is conversation so squared and methodized a relaxation that it may—that it should—be preached from in print? It is now-a-days sufficiently hard for simple folk to feel unconstrained and natural in society; so systematically is society worked for the purposes of gain and advancement. The pre-occupied author who—betwixt the first and the second courses—drops a hint of what his fifth act or his third volume may be, runs no visionary risk of finding his tragedy or his tale forestalled by some nimble hearer, dining out "in search of situations." Poor statesmen at *soirées* are wedged up into corners that the screw of curiosity may be put on them—regarding their views on any given question, crisis, or combination—since *Boswells* are "out," who keep ponderous diaries of such dialogues (the power of checking which, of course, does not exist), and who put down all that the screwed statesman has yielded up, under these terrible circumstances, to be copied, read, and circulated.—If a "Latter-Day Pamphlet" were to begin with "*Said Mrs. Jameson to me*"—and if the Lady were there to find some saying which she had idly uttered descanted on by way of text—would she not complain? Privacy is a public good so unspeakable—so intimately connected with all that is surest in confidence—with all that is most reviving in intercourse—that we would willingly sacrifice our share in certain great thoughts, for the assurance that there was no note-book in the neighbourhood, where the sense, or nonsense, of the hour was recorded, as the listener's sympathy or antipathy dictated. Is Mrs. Jameson sure how far O. G. (whose initials it is not hard to unriddle) meant her ingenious plea for suicide (p. 34) to figure in print?—and the Kemble sisters wished to encounter what the one may have said concerning Mozart, and the other à propos of "the tune of Imogen"? We hold that such things are not Mrs. Jameson's own, precisely to use as she will,—any more than would be a secret captured by an involuntary listener; and it is for the good both of recorders and of those recorded to have attention called to the principle by protest.

Let us now take a few passages which are

Mrs. Jameson's own; and better than most of her borrowings from other persons. Among these we may number the following picture.—

"This present Sunday I set off with the others to walk to church, but it was late; I could not keep up with the pedestrians, and, not to delay them, turned back. I wandered down the hill path to the river brink, and crossed the little bridge and strolled along, pensive, but with no definite or continuous subject of thought. How beautiful it was—how tranquil! not a cloud in the blue sky, not a breath of air! 'And where the dead leaf fell there did it rest'; but so still it was that scarce a single leaf did flutter or fall, though the narrow pathway along the water's edge was already encumbered with heaps of decaying foliage. Everywhere around, the autumnal tints prevailed, except in one sheltered place under the towering cliff, where a single tree, a magnificent lime, still flourished in summer luxuriance, with not a leaf turned or shed. I stood still opposite, looking on it quietly for a long time. It seemed to me a happy tree, so fresh and fair and grand, as if its guardian Dryad would not suffer it to be defaced. Then I turned, for close beside me sounded the soft, interrupted, half-suppressed warble of a bird, sitting on a leafless spray, which seemed to bend with its tiny weight. Some lines which I used to love in my childhood came into my mind, blending softly with the presences around me.—

The little bird now to salute the morn
Upon the naked branches sets her foot,
The leaves still lying at the mossy root,
And there a silly chirruping doth keep,
As if she fair would sing, yet fain would weep;
Praising fair summer that too soon is gone,
And sad for winter too soon coming on!

The river, where I stood, taking an abrupt turn, ran wimpling by; not as I had seen it but a few days before,—rolling tumultuously, the dead leaves whirling in its eddies, swollen and turbid with the mountain torrents, making one think of the kelpies, the water wraiths, and such uncanny things,—but gentle, transparent, and flashing in the low sunlight; even the barberries, drooping with rich crimson clusters over the little pools near the bank, and reflected in them as in a mirror, I remember vividly as a part of the exquisite loveliness which seemed to melt into my life. For such moments we are grateful: we feel then what God can do for us, and what man can not.—*Carolside, November 5th, 1843.*"

The next passage comprehends a true distinction, gracefully phrased.—

"There are few things more striking, more interesting to a thoughtful mind, than to trace through all the poetry, literature, and art of the Middle Ages, that broad ever-present distinction between the practical and the contemplative life. This was, no doubt, suggested and kept in view by the one grand division of the whole social community into those who were devoted to the religious profession (an immense proportion of both sexes) and those who were not. All through Dante, all through the productions of mediæval art, we find this pervading idea; and we must understand it well and keep it in mind, or we shall never be able to apprehend the entire beauty and meaning of certain religious groups in sculpture and painting, and the significance of the characters introduced. Thus, in subjects from the Old Testament, Leah always represents the practical, Rachel, the contemplative life. In the New Testament, Martha and Mary figure in the same allegorical sense; and among the saints we always find St. Catherine and St. Clara patronising the religious and contemplative life, while St. Barbara and St. Ursula preside over the military or secular existence. It was a part, and a very important part, of that beautiful and expressive symbolism through which art in all its forms spoke to the popular mind."

Here is a recollection, the force of which attests its reality.—

"There was in my childish mind another cause of suffering besides those I have mentioned, less acute, but more permanent, and always unacknowledged. It was fear—fear of darkness and supernatural influences. As long as I can remember anything, I remember these horrors of my infancy. How they

had been awakened I do not know; they were never revealed. I had heard other children ridiculed for such fears, and held my peace. At first these haunting, thrilling, stifling terrors were vague; afterwards the form varied; but one of the most permanent was the ghost in Hamlet. There was a volume of Shakespeare lying about, in which was an engraving I have not seen since, but it remains distinct in my mind as a picture. On one side stood Hamlet with his hair on end, literally 'like quills upon the fretful porcupine,' and one hand with all the fingers spread. On the other strided the ghost, encased in armour with nodding plumes; one finger pointing forwards, and all surrounded with a supernatural light. O that spectre! for three years it followed me up and down the dark staircase, or stood by my bed: only the blessed light had power to exorcise it. How it was that I knew, while I trembled and quaked, that it was unreal, never cried out, never expostulated, never confessed, I do not know. The figure of Apollyon looming over Christian, which I had found in an old edition of the 'Pilgrim's Progress,' was also a great torment. But worse, perhaps, were certain phantasms without shape, things like the vision in Job.—'A spirit passed before my face; it stood still, but I could not discern the form thereof':—and if not intelligible voices, there were strange unaccountable sounds filling the air around with a sort of mysterious life. In daylight I was not only fearless, but audacious, inclined to defy all power and brave all danger,—that is, all danger I could see. I remember volunteering to lead the way through a herd of cattle (among which was a dangerous bull, the terror of the neighbourhood) armed only with a little stick; but first I said the Lord's Prayer fervently. In the ghastly night I never prayed; terror stifled prayer. These visionary sufferings, in some form or other, pursued me till I was nearly twelve years old. If I had not possessed a strong constitution and a strong understanding, which rejected and contemned my own fears, even while they shook me, I had been destroyed. How much weaker children suffer in this way, I have since known; and have known how to bring them help and strength, through sympathy and knowledge, the sympathy that soothes and does not encourage—the knowledge that dispels, and does not suggest, the evil."

As a critic of Art, Mrs. Jameson is generally sensible and suggestive. Many may be curious to see how the author of 'The Loves of the Poets' handles the female creations of the Lecturer on "the Humourists," and will be amused with the sentimental exaggeration of a sound judgment passed by her on Mr. Thackeray's heroines.—

"No woman resents his *Rebecca*—inimitable *Becky*!—no woman but feels and acknowledges with a shiver the completeness of that wonderful and finished artistic creation; but every woman resents the selfish inane *Amelia*, and would be inclined to quote and to apply the author's own words when speaking of '*Tom Jones*' :—'I can't say that I think *Amelia* a virtuous character. I can't say but I think Mr. Thackeray's evident liking and admiration for his *Amelia* shows that the great humourist's moral sense was blunted by his life, and that here in art and ethics there is a great error. If it be right to have a heroine whom we are to admire, let us take care at least that she is admirable.' *Laura*, in '*Pendennis*', is a yet more fatal mistake. She is drawn with every generous feeling, every good gift. We do not complain that she loves that poor creature *Pendennis*, for she loved him in her childhood. She grew up with that love in her heart; it came between her and the perception of his faults; it is a necessity indissoluble from her nature. Hallowed, through its constancy, therein alone would lie its best excuse, its beauty and its truth. But *Laura*, waked up to that first affection; *Laura*, waked up to the appreciation of a far more manly and noble nature, in love with *Warrington*, and then going back to *Pendennis*, and marrying *him*! Such infirmity might be true of some women, but not of such a woman as *Laura*; we resent the inconsistency, the indelicacy of the portrait. And then *Lady Castlewood*,—so evidently a favourite of the author, what shall we say of her?

[Nov. 18, '54]

The virtuous woman, *par excellence*, who 'never sins and never forgives,' who never resents, nor relents, nor repents; the mother, who is the rival of her daughter; the mother, who for years is the *confidante* of a man's delirious passion for her own child, and then consoles him by marrying him herself! O Mr. Thackeray! this will never do! such women *may* exist; but to hold them up as examples of excellence, and fit objects of our best sympathies, is a fault, and proves a low standard in ethics and in art. When an author presents to us a heroine whom we are called upon to admire, let him at least take care that she is admirable."

To every line of the following criticism we can subscribe—with one question. Is there not some confusion as to facts, when Mdlle. Rachel is spoken of as having personated Athalie?—

"Every one who remembers what Madlle. Rachel was seven or eight years ago, and who sees her now (1853), will allow that she has made no progress in any of the essential excellencies of her art. A certain proof that she is not a great artist in the true sense of the word. She is a finis^d actress, but she is nothing more, and nothing better; not enough the artist ever to forget or conceal her art, consequently there is a want somewhere, which a mind highly toned, and of quick perceptions, feels from beginning to end. The parts in which she once excelled—the Phœdre and the Hermione, for instance—have become formalized and hard, like studies cast in bronze; and when she plays a new part it has no freshness. I always go to see her whenever I can. I admire her as what she is—the Parisian actress, practised in every trick of her *métier*. I admire what she does, I think how well it is all done, and am inclined to size and condense her

done, and am inclined to clap and applaud her drapery, perfect and ostentatiously studied in every fold, just with the same feeling that I applaud herself. As to the last scene of Adrienne Lecourvre (which those who are *avides de sensation*, athirst for painful emotion, go to see as they would drink a dram, and critics laud as a miracle of art; it is altogether a mistake and a failure), it is beyond the just limits of terror and pity—beyond the legitimate sphere of art. It reminds us of the story of Gentil Bellini and the Sultan. The Sultan much admired his picture of the decollation of John the Baptist, but informed him that it was inaccurate—surgically—for the tendons and muscles ought to shrink where divided; and then calling for one of his slaves, he drew his scimitar, and striking off the head of the wretch, gave the horror-struck artist a lesson in practical anatomy. So we might possibly learn from Rachel's imitative representation (studied in an hospital, as they say), how poison acts on the frame, and how the limbs and features writhre into death; but if she were a great moral artist she would feel that what is allowed to be true in painting, is true in Art generally; that mere imitation, such as the vulgar delight in, and hold up their hands to see, is the vulgarest and easiest aim of the imitative arts, and that between the true interpretation of poetry in art and such base mechanical means to the lowest ends, there lies an immensurable distance. I am disposed to think that Rachel has not genius, but talent, and that her talent, from what I see year after year, has a downward tendency,—there is not sufficient moral seasoning to save it from corruption. I remember that when I first saw her in Hermione she reminded me of a serpent, and the same impression continues. The long meagre form with its graceful undulating movements, the long narrow face and features, the contracted jaw, the high brow, the brilliant supernatural eyes which seem to glance every moment at the victim while the victim looks back.

way at once; the sinister smile; the painted red lips, which look as though they had lapped, or could lap, blood; all these bring before me, the idea of a Lamia, the serpent nature in the woman's form. In Lydia, and in Athalie, she touches the extremes of vice and wickedness with such a masterly lightness and precision, that I am full of wondering admiration for the actress. There is not a turn of her figure, not an expression in her face, not a fold in her gorgeous drapery, that is not a study; but withal such a consciousness of her art, and such an ostentation of the means she employs, that the power remains

always *extraneous*, as it were, and exciting only to the senses and the intellect."

With regard to another art, Mrs. Jameson is a sayer of pleasant things, rather than a collector of facts to be relied on by the unformed. This Art is music. Fancy, for instance, her offering a parallel betwixt Mozart and Chopin;—as two men “in both whose minds the artistic element wholly dominated over the social and practical.” What does “the social element” mean? The fact was, that Chopin, one of the most delicately *spirituel* conversers whom we ever met, was the delight of perhaps the most super-subtle and intellectual coterie in Paris. He answered no letters, it is true;—he gave lessons (save to ladies whom he liked) very reluctantly;—and his infirm health made him languid, unready, and oftentimes capricious, in performing the duties and attending to the courtesies of life. But he was as willing to discuss French politics or Polish nationality,—to anatomize the new poem or novel,—as to dream at the piano;—in this being totally unlike Mozart, who only seems willingly to have exchanged his spirituality (which was music) for reckless, animal dissipation.—Unlike Mozart, too, Chopin had a reason to give for everything which he did in his art, and was thus sometimes, as a musician, affected in his delicacies, and elaborately grotesque in his avoidance of common-place.—Curiously enough, in stating a difference betwixt Mozart and Chopin, Mrs. Jameson falls into an error of criticism as remarkable as the error of fact, just corrected.—

"When called upon to describe his method of composing, what Mozart said of himself was very striking from its *naïveté* and truth. 'I do not,' he said, 'aim at originality. I do not know in what my originality consists. Why my productions take from my hand that particular form or style which makes them *Mozartish*, and different from the works of other composers, is probably owing to the same cause which makes my nose this or that particular shape; makes it, in short, Mozart's nose, and different from other people's.' Yet, as a composer, Mozart was an *objective*, as dramatic, as Shakspeare and Raphael; Chopin, in comparison, was wholly *subjective*—the Byron of Music."

Mozart as *dramatic* as Shakspeare!—This is news to those who feel with us. Mozart is everywhere in his works,—always tender and gentle, rarely lively,—affluent in melody,—wondrous in science,—but vague as a character-painter: in his Masses as gay as in his Operas, in his Operas as solemn as in his Masses,—one who sentimentalized even the ‘Figaro’ of Beaumarchais, and flung so much of his own melancholy, mysticism, and musical science over a common Vienna extravaganza (for such is the book of ‘Die Zauberflöte’) —that the transcendentalists, deceived by the exquisite beauty and individuality of the composer, have absolutely wasted time and speculation in burrowing to find the bottom of that which, like *Bottom’s* dream, “had no bottom.” Perhaps no man’s name, example, genius, story, have been put to such hard duty, have been so over-interpreted, as those of Mozart. Mrs. Jameson, in the above, merely repeats the old fallacies, which mean little, because they do not touch the truth.

The fragments on Sculpture, which close this elegant volume, are better. In taking leave of them and of the book, we cannot but ask Mrs. Jameson why, when speaking poetically and artistically of Helen, she had not a word for Canova's bust of the enchantress, and Lord Byron's graceful and epigrammatic eight lines on "the *Helen* of the heart"?

Haps and Mishaps of a Tour in Europe. By
Grace Greenwood. Bentley.

'Sunny Memories' appear to be setting in with great severity. We had hoped that Mrs. Stowe had flung enough of rosy hues and golden tints about this honest, unpretending, murky London—had praised the beauty of our women and flattered the genius of our men sufficient to satisfy America for one generation at least; but such it seems is not the case. "Grace Greenwood," if a less conspicuous, is not a less peremptory admirer of England and the English—and of everything that England and the English have taken into favour. Her admiration, we dare say, is quite sincere; we wish we could add, that it is expressed with the modesty which becomes sincere feeling. But the truth must be told:—"Grace Greenwood" is not modest in her admiration. The reader shall judge for himself at once. The lady is on board the steamer in which Madame Goldschmidt and her husband returned to Europe.—

"My seat at table was on the left of Captain West, and opposite the Goldschmidt. Otto Goldschmidt, husband of Jenny Lind, impressed me, not only as a man of genius, but of rare refinement and nobility of character. He is small, and delicately formed, but his head is a remarkably fine one, his face beautiful in the best sense of the term. He is fair, with hair of a dark golden hue, soft brown eyes, thoughtful even to sadness. I have never seen a brow more pure and spiritual than his. Yet, for all its softness and youthfulness, Mr. Goldschmidt's face is by no means wanting in dignity and manliness of expression. There is a maturity of thought, a calm strength of character, a self-poise about him, which impress you more and more."

This is pretty well for a beginning. By and bye the admiration takes a poetic form,—and Mr. Goldschmidt becomes in "Grace Greenwood's" eyes a Corinthian column.—

"The pure and graceful Greek column makes no solid or defiant show of strength, like the unchiselled stone or the jagged rock, yet it may be as strong in its beauty and perfect proportions, and decidedly pleasanter to lean against."

After the husband comes the wife.—
“For the first few days of our voyage, she seemed singularly shy and reserved. I have seen her sit hour after hour by herself, in some unfrequented part of the vessel, looking out over the sea. I often wondered if her thoughts were then busy with the memories of her glorious career—if she were living over her past triumphs, the countless times when the cold quiet of the highest heaven of fashion broke into thunders of acclamation above her, and came down in a rain of flowers at her feet. Was it of those perishable wreaths, placed on her brow amid the glare and tumult of the great world, she mused—or of that later crowning of her womanhood, when softly and silently her brow received from God’s own hand the chrism of a holy and enduring love? Was it the happy, loving wife, or the great, world-renowned artiste, who dreamed there alone, looking out over the sea?”

When these wonderful people arrived in Liverpool there were crowds to welcome them on the pier; but unhappily "the presence of a strong police force kept down all enthusiastic demonstration"—as we all know it is apt to do, in England. "Grace," however, does not wait long for something to admire.—

"O, the glorious old trees, the beautiful green hedges, the gorgeous flowers of England! What words of mine would have power to set them whispering, and waving, and gleaming before you? I never shall forget the effect wrought upon me by the sight of the first flowers I saw, born of the soil and blossomed by the air of Old England. You will think it strange, but the first tears I shed after my last parting with my friends at New York fell fast on the fragrant leaves, and glistened in the rich red heart of an English rose. In some mysterious depths of association, beyond the soundings of thought, lay the source of those tears."

Mr. Martineau is the next victim of her enthusiasm.—

"I found him, in personal appearance, all I looked for. The pure, fervid, poetic spirit, and the earnest eloquence which adapt his writings alike to the religious wants, the devotional sense, the imagination and the taste of his readers, all live in his look, and speak in his familiar tones. He is somewhat slender in person, with a head not large but compact and perfectly balanced. His perceptive organs are remarkably large, his brow is low and purely Greek, and his eyes are of a deep, changeful blue. There is much quietude in his face—native, rather than acquired, I should say—the repose of unconscious power. About his head, altogether, there is a classical, chiselled look—the hair grows in a way to enchant an artist, and every feature of his face is finely and clearly cut. But the glow of the soul is all over."

We pass from Liverpool to Edgbaston—from Mr. Martineau's chapel to Mrs. Sturge's drawing-room.—

"I was received into the warmth and light of a pleasant little drawing-room, opening into a conservatory of beautiful bright flowers. I was met with sweet words, and sweeter smiles of welcome, by the lovely young wife of Joseph Sturge, and by his fair children—quaint, Quaker specimens of child beauty, which is found in its rosy perfection in 'merrie England'."

From rosy children to one of the sons of song, Barry Cornwall.—

"I found this prince of song-writers a most agreeable person, a little shy and reserved at first, but truly genial and kindly at heart, and with a vein of quaint humour running through his quiet, low-toned talk."

Poets lead to politics. Mr. Cobden gives "Grace Greenwood" tea—and Grace Greenwood pays Mr. Cobden back with her usual coinage of admiration.

"Richard Cobden I found to be, personally, all that his noble political course and high-toned eloquence had led me to expect. He is most kindly and affable in manner, converses earnestly and thoughtfully, though with occasional flashes of humour and nice touches of satire."

We hope Mr. Cobden is satisfied. Mr. Disraeli gives "Grace Greenwood" nothing; and he is told to his face—with a variation of the humour for once—that "his face bears no high character, but is cold, politic, subtle in expression." Mr. Hume "is a fine specimen of a true-souled man,"—whatever that may mean—and the Duchess of Sutherland is "the most magnificent of matrons." Here, again, we have admiration poured upon us in a summer shower.

"I have spent a delightful evening with Mary Howitt—a charming, true-hearted woman, as she has unconsciously written herself down in her books. The poet Alaric Watts was present, and the painter Margaret Gillies. Mary Howitt the younger, a beautiful, natural girl, is an artist of rare talent and poetic spirit. I have also met the authoress Mrs. Crowe, a very interesting and genial person, who, if she has a 'night side' to her 'nature,' never turns it on her friends."

Talfourd, we learn, was "a small, modest-looking man." Prince Albert, it seems, "is now getting stout, and is a little bald." We are glad, however, to be assured on such good authority, that "Her Majesty is in fine preservation." We doubt whether "small and modest-looking" are the adjectives that best describe the author of "Ion"; but what shall we say to "Grace Greenwood" on the Rupert of Debate?

"The Earl of Derby held the crown on its crimson cushion, gracefully, like an accomplished waiter presenting an ice."

In one breath we have, "Mr. Tupper—a poet whose manners are as popular as his works;" Mrs. Cropland—"the delightful authoress;" Mr. Jerdan—"one of the finest wits and most remarkable personages of his time."

After this the reader is not likely to be much

astonished. "Miss Muloch is an Irishwoman, about twenty-five, *petite* and pretty." "The fine wit and humour, and wide knowledge of life which give so much of richness and spirit to Mr. and Mrs. Hall's sketches of Irish character—impart a peculiar charm to their manner." The authoress of "Margaret Maitland" is "a fair Scotchwoman, not over twenty-two, a modest, quiet, loveable person, who seems far from having made up her mind to admit the fact of her own genius." Miss Pardoe is "a very charming person." Dr. Mackay is the "hearty, generous-spirited poet," with "the beautiful wife."

Has the reader had enough of "Grace Greenwood" and her admiration? We shall follow her only to one other fire-side. Mr. Charles Dickens offers hospitality to the lady; and here is what the lady thinks of her entertainer. First of Mr. Dickens himself—

"He is rather slight, with a fine symmetrical head, spiritedly borne, and eyes beaming alike with genius and humour. Yet, for all the power and beauty of those eyes, their changes seemed to me to be from light to light. I saw in them no profound, pathetic depths, and there was around them no tragic shadowing. But I was foolish to look for these on such an occasion, when they were very properly left in the author's study, with pens, ink, and blotting-paper, and the last written pages of 'Bleak House'."

Next of Mr. Dickens's wife.—

"Mrs. Dickens is a very charming person—in character and manner truly a gentlewoman."

Now of Mr. Dickens's children.—

"Such of the children as I saw seemed worthy to hand down to coming years the beauty of the mother and the name of the father."

Then of Mr. Dickens's style of living.—

"Mr. Dickens's style of living is elegant and tasteful, but in no respect ostentatious, or out of character with his profession or principles. I was glad to see that his servants wore no livery."

Afterwards of Mr. Dickens's guests.—

"Next to me at table sat Walter Savage Landor—a glorious old man, full of fine poetic thought and generous enthusiasm for liberty. Opposite sat Charles Kemble and his daughter Adelaide, Madame Sartoris. At the other end of the table were Herr Devrient, the great German actor, Barry Cornwall and his wife, a daughter of Mrs. Basil Montague. Charles Kemble is a grand-looking old man, animated and agreeable in conversation, and preserving to a wonderful degree his enthusiasm for a profession around which he and his have thrown so much of glory. In Adelaide Sartoris you recognize at a glance one of that royal family of Kemble, born to rule, with a power and splendour unsurpassable, the realm of tragic art. Herr Devrient is a handsome, Hamletish man, with a melancholy refinement of voice, face, and manner, touching and poetic to a degree, though not quite the thing for a pleasant evening party."

Lastly of what Mr. Dickens said to "Grace Greenwood."—

"During this evening, Mr. Dickens spoke to me with much interest and admiration of Mrs. Stowe and Mr. Hawthorne. Wherever I go, my national pride is gratified by hearing eloquent tributes to these authors, and to the poet Longfellow. The 'Memorials' of Margaret Fuller have also created a sensation here. Carlyle says, 'Margaret was a great creature; but you have no full biography of her yet. We want to know what time she got up in the morning, and what sort of shoes and stockings she wore.' Thus far my experience of English life and character has been pleasant—altogether pleasant."

"Grace Greenwood" does not see that in this last instance Mr. Carlyle is quizzing—as his humour is, in such presence. Satire, however, is a relief after so much silliness. What Mr. Dickens may think of the above exhibition of himself, his family and house we will not pretend to know,—and he himself can say, if he chooses. How Mr. Dickens's guests may like their share in the exhibition the reader will

readily surmise. Simple English folks, who do not care to see themselves flaunting in print in such a fashion—though anxious to show all proper courtesy to the representatives of America in England—are hereby made aware at what a price they may receive into their houses the wandering sisterhood of the quill from America.

The Geography of Herodotus, developed, explained, and illustrated from Modern Researches, and Discoveries. By J. T. Wheeler. Longman & Co.

THOUGH Mr. Wheeler is less known to the public as an author than as a publisher, this is not his first production. For several years past he has been preparing and issuing a number of serviceable books for the use of students, in the shape of analyses and summaries of the Second Decade of Livy, of Herodotus, of Thucydides, of the Old and New Testament, and a Chronological Table of the principal events in Jewish History,—some of which were anonymous. It would appear, from his Preface to the 'Analysis and Summary of Herodotus,' that he was anxious to conceal his authorship, for he there speaks of "his publisher, Mr. J. T. Wheeler," as if the author and publisher were two distinct persons, instead of being both combined in himself. Whatever may have been his motive for assuming this disguise, he has now cast it off, and appears as the author of a work of greater magnitude and higher pretensions. Hitherto he has laboured almost exclusively for students of ancient history at the Universities or elsewhere. In his present production he endeavours to meet the wants of general readers also. Though the elucidation and systematical development of the geography of Herodotus, with a view to the better comprehension of his history, is the primary object, it is not the sole or the chief aim. Mr. Wheeler does not pretend to confine himself to Herodotus, still less does he tie himself down to geography in the narrow sense of description of place. With him geography comprises the manners, religion, and institutions—not excluding some account of the ethnology and history—of the inhabitants. Thus, in treating of Egypt he enters at great length into a description of the national customs, the religious belief, the pyramids, temples, houses and public works,—re-producing nearly all that Herodotus has communicated on these subjects, besides adding much from the writings of modern travellers and investigators. Taking Herodotus as his text-book, he makes it the groundwork for a pretty complete picture of the ancient world. We see no great harm in this, if it does not trench too much upon the ground he will have to occupy in the work which is announced as about to appear shortly, on the Life and Travels of Herodotus.

Mr. Wheeler's method of treating the geography of Herodotus consists in collecting together all the geographical particulars scattered throughout the work—in the shape of digressions, allusions, and passing remarks—arranging them under the different countries to which they relate,—more in the style of modern geographical treatises than the complicated, though interesting, manner of Herodotus; and supplying such corrections, additions, and illustrations as are afforded by the researches of modern travellers and scholars. In stating the particulars derived from Herodotus, he rarely quotes the historian, though he refers to the passage which has been his authority. This we think decidedly preferable to giving the information in Herodotus's own words, which would have destroyed the continuity and unity of the

work. It is also a better plan than that of giving the text of Herodotus, and supplying all necessary modification and elucidation in the notes. Yet we should have been glad if the statements founded upon Herodotus had been in all cases—as they are in many—plainly distinguished from the rest of the work; which might have been easily accomplished by some typographical arrangement.

In his Preface, Mr. Wheeler takes exception to the estimate given by Mr. Blakesley of the value of Herodotus as an authority. He seems to take it almost as a personal affront that anybody should have ventured to say a word in depreciation of his favourite author, whom he defends with much earnestness, but, as appears to us, with little success. Mr. Blakesley does not stand alone, many of his opinions being supported by the authority of such men as Grote and Mure. Mr. Grote says:—"There can be little doubt that the priests, the ministers of temples and oracles, the exegete or interpreting guides around those holy places, were among his chief sources for instructing himself: a stranger, visiting so many different cities, must have been constantly in a situation to have no other person whom he could consult." And Colonel Mure remarks upon his liability to be misled by these people in consequence of his ignorance of foreign languages, which the Greeks seem to have strangely neglected, even those who travelled not deeming it necessary to study them. He also considers the work of Herodotus, in a critical point of view, "signally deficient in comparison with many others of far inferior ability, celebrity, or popularity;" and attributes to the historian "but a small portion of that faculty which in the higher sense of the term can be called critical."

THE WAR.

Suggestions for the Assistance of Officers in Learning the Languages of the Seat of War in the East. By Max Müller, M.A. Longman & Co.

The 'Suggestions' of Prof. Müller appear to owe their origin to a suggestion from Sir Charles Trevelyan. "It is extremely desirable," says Sir Charles, in a letter which is printed at length in the Preface, "that the attention of all our young officers should be directed to the study of the languages which are spoken in the northern division of the Turkish Empire and the adjoining provinces of Russia." "What I wish," he adds soon after, "is, that you should prepare a Treatise, showing,—1st, what are the languages spoken in that part of the world, giving a general idea of their territorial limits and of the classes of people by whom they are spoken; 2ndly, the family to which they belong, and their general character and structure, and the alphabets by which they are expressed; and, 3rdly, the best elementary and other books in the respective languages, and where they are to be procured as far as you are aware."

Some questions are more easily asked than answered. Sir Charles's letter concludes with an urgent recommendation of speed, speed, speed, above all things, in drawing up the Treatise which he requests—we may almost say bespeaks—and the Treatise has accordingly been forwarded without loss of time; but, unfortunately, the article furnished is quite a different thing from the article wanted. We have instead of "Suggestions" on a particular subject a mass of rambling observations on Philology in general. In the medieval chronicles the reader is not allowed to arrive at the proper subject of the volume till he has made his way through a number of introductory books, commencing at the Creation and going

on through Nimrod and Nebuchadnezzar; in like manner our Oxford Professor insists on taking a general survey of the languages of the world, in place of giving useful particulars on the subject in hand. The extent to which he rides his hobby is ludicrous. We may learn from his pages, if we please, that "the old Prussian has been an extinct language since the end of the seventeenth century;" that "before the arrival of the Magyars the Planzi and the Pekenegs—that is, during the ascendancy of the Bulgarian kingdom—the Bulgarian language was spoken beyond its present limits," &c. &c.; that "if a distinction is made between Illyrians and Servians—of little importance, however, as far as language is concerned—the Illyrians are separated by a line beginning from the town Monastur, which falls into the Raab in the Comitat Eisenburg, in Hungary;"—and so on. But those who look for information on the Russian language as now spoken in Russia will not find so much as three pages, in a pamphlet of more than a hundred and thirty, and the information given as deficient in quality as it is in quantity. "It is essential," says the Professor, "that those who wish to learn Russian should begin by familiarizing themselves with the alphabet." Need we a Professor from Oxford to tell us that? "This alphabet," he continues, "has been one of the greatest barriers between Russia and the intellectual world of Europe; but there is no hope of its being given up at present." We should think not. Professor Müller has peculiar notions on the subject of alphabets,—having himself drawn up a scheme for a new one, which there is very slender chance of seeing adopted by the Russians during the present campaign. One of its features is exemplified in the passage respecting the Pekenegs extracted above—that of representing the sound of *ch* in *chin* by the letter *k* in italics—a proposition that we can scarcely think felicitous.

On the Turkish language Professor Müller is a little more copious than on Russian; but not much more instructive. Here also he takes occasion to observe, that "those who have taste and leisure to acquaint themselves with Turkish should make themselves acquainted with the Turkish alphabet." Had he remarked that in writing Turkish with the Turkish alphabet, which is, in fact, only the Arabic alphabet with a few additional letters, the vowels are almost invariably omitted—that in consequence a Turkish manuscript or printed book does not show the pronunciation of words; but that books in the Turkish language have been printed in the Greek and Armenian characters, from which the pronunciation may be learnt, he would have given at least a scrap of the very sort of information which is valuable to persons wishing to study the spoken language of Turkey.

Most persons who have thought on the matter will agree with Prof. Müller, that the want of encouragement for Oriental studies in England is equally impolitic and disgraceful; few, except Oxford men, will agree with him as to the remedy to be applied.—"It is unnecessary," he tells us, "to found academies, schools, seminaries, or Imperial printing-offices, in order to encourage the study of Oriental languages in this country." In the page after that in which he has thus declared that to found schools is unnecessary, he proceeds to say that "the foundation of a new school of languages (excluding Greek and Latin) at the University would, it is my belief, be a sufficient impulse to this branch of studies." Again, it would be a great improvement "if some consular and diplomatic appointments to the East were given to the University,"—or, as

he explains elsewhere, to "the two Universities—Oxford in particular. Prof. Müller also intimates his opinion that signal benefit would result "if Oxford men were enabled to compete for Indian appointments." Why not men of the University of London, — of the University of Glasgow,—and of no University whatever, — provided they are possessed of the requisite qualifications? It was said of old that the English who settled in Ireland became "Hibernis iphis Hiberniores." It would seem that the Professors whom Oxford imports from Germany become more Oxonian than the Oxonians.

The inaccuracies of statement in the 'Suggestions' with regard to matters of detail in the languages, which the author goes out of his way to introduce, are somewhat remarkable in the work of a "Taylorian Professor of Modern Languages at Oxford." At page 4 we find a comparison of the present tense, indicative mood, of the verb "to live" in English, German, and Dutch; and here is a specimen of Professor Müller's Dutch:—

Ik lev . . . I live.	Wy leven . We live.
Gy lev . . . Thou livest.	Gyl lev . . You live.
Hy lev . . . He lives.	Sy leven . They live.

This bears about the same relation to Dutch of Amsterdam as French of Stratford-atte-Bow in Chaucer's time would to French of Paris. The Dutch used in Holland is as follows:—

Ik leef.	Wij leven.
Gij leeft.	Gij leeft.
Hij leeft.	Zij leven.

The forms "Gy" for "Gij," "Sy" for "Zij," &c., used by Prof. Müller, are merely antiquated methods of spelling, which have entirely disappeared for some time, but may be found in books of above half a century old.—The other differences are of more importance. One is connected with a curious fact in comparative philology. In the Dutch language, as William Penn and the travelling Quakers found to their disgust, there is no separate word for "Thou." "Gij leeft" stands equally for "Thou livest" and "You live." When it is thought desirable to mark the plural distinctly, the phrase "Gijlieden leeft," or "You people live," is made use of for want of a better; but all the tender shades of meaning belonging to the English "Thou," and still more to the German "Du," go in Dutch unclaimed of any man. The Oxford Professor has, however, reformed all this. His singular "Gy" and plural "Gyl" are a present to the Dutch language. The "Gyl" takes its origin, we suspect, from the abbreviation practised in some old grammars, where, to avoid printing the long word "Gijlieden" too often, it is curtailed into "Gyl," with a full stop after the *l*, the usual sign of abbreviation. If Prof. Müller did not get it in this way, we are at a loss to conjecture how he came by it. Of the remaining four persons of the tense it will be seen that two are given wrong;—and, on the whole, the subject of Dutch should receive the serious attention of Prof. Müller, in case of revising the 'Suggestions' for a second edition.

Nor should he omit to look to his Italian. At page 18, in the course of a discussion on the derivation of several English words, which fills up a few pages, he informs us that "Sappers and miners derive their name from the work they have to do. *Zappa*, in Italian, means an *axe*; 'mina,' a mine, whence minerals." To say nothing of the rest of the passage, where can Prof. Müller have found that "*Zappa*" means an axe? Surely it means a spade. Baretii and Thompson had told us that "*Zappare*" means "to till, to dig, to break the ground with a spade,"—"*Zappatura*," "digging,"—and so forth; and they had explained that it is from

this word that the English "sapper" takes its origin. The derivation, therefore, is no more a discovery on the part of Prof. Müller than his other scraps of military erudition,—such as that "a general was so called from being the general commander," "a lieutenant was the *locum tenens* of a superior officer," and so on.

As in the case of the Teutonic and the Romanic, so also in that of the Slavonic languages, Oxford does not appear to be safe authority. A list of books useful for the study of Bohemian is given, and the title of one stands as follows:—'Bible in Bohemian. Leta Pane. Calf, 1833. 14s.' What would be thought of such an entry as the following in the list of Professor professing to recommend books for the study of Latin?—'Bible in Latin. Anna Domini. Calf, 1833. 14s.' The cases are exactly parallel. The words "Leta Pane" in Bohemian mean "Year of our Lord." Apparently the Professor took them for the name of some "Bohemian village," in which he supposed the book had been printed.

What renders it more remarkable that the Taylorian Professor should have gone out of his way to speak of Bohemian is that this is not the first time that a slip on his part has excited the smiles of those who interest themselves about the Slavonic languages. In an article on Comparative Philology in the *Edinburgh Review* for October, 1851—which, in these 'Suggestions,' is acknowledged to be his—there occurs the following passage:—"Nor could we call the Latin *canis* a derivative from the Greek *κινού* if we see how much more closely the Latin word resembles the Sanscrit *s'van* and the Slavonic *kon*." It is here assumed, as will be seen, that the Slavonic *kon* means "a dog." Unluckily for the reasoning, it means "a horse."

Taking in connexion the facts, that the Taylorian Professor claims to be the writer both of the 'Suggestions' and the article in the *Edinburgh Review*, it is curious to find that the two are occasionally at variance. "Words," says the *Edinburgh Review*, "like the French *compagnon*, Italian *compagno*, Spanish *compañero*, do not find an explanation in the classical Latin,—but *companus* is a word furnished by the later Latin, and probably derived from *companis*, a companion, literally one who shares his bread with another." This is ingenious,—but what say the 'Suggestions' at page 172? "Still less do we feel that speaking of companions we call them, in fact, co-pagans, yet companion (the French *compagnon*) is a corruption of *companus*, one who belongs to the same *pagus*, or village,—a neighbour where neighbours are scanty." Who shall decide, asked Pope, where doctors disagree? Who shall decide where a doctor disagrees with himself?

We may not conclude without calling attention to one other topic raised in the 'Suggestions.' The Taylorian Professor furnishes his readers with a list of works proper for the study of the Slavonic languages,—not derived from his own experience surely! One of his paragraphs runs as follows:—"There is a Polish dictionary with explanations in thirteen other Slavonic dialects, six volumes, quarto, Warsaw, 1807—14, 6l. 16s. 6d. Rather too heavy for field service." The beauties of this description are numerous. "There is a Polish dictionary,"—how useful to the inquirer after such a book,—how just to the author to suppress the author's name! The work alluded to is the great work of Samuel Linde,—a dictionary as familiar to the Polish student as Samuel Johnson's is to the English. "With explanations," continues Prof. Müller, "in thirteen other Slavonic dialects." Why not add with explanations in German! Surely such a circumstance increases the value of the book to the non-Slavonic students, for

whom the Professor is supposed to be writing. The crown of the whole, however, is the concluding criticism:—"Rather too heavy for field service." This is all that the Taylorian Professor of Modern Languages at Oxford can find to say of the great Polish Dictionary of Linde,—a work of acknowledged excellence, perhaps the most stupendous contribution to lexicographical science ever made by a single man. May we not be justified in saying of the 'Suggestions'—"rather too light for any service"?

History of the House of Austria, from the Accession of Francis I. to the Revolution of 1848: in continuation of the History written by Archdeacon Coxe. To which is added, Genesis; or, Details of the late Austrian Revolution. By an Officer of State. Translated from the German. Bonn.

In this book we have an Imperial version of the great Austrian revolution. We have already heard the story from Italians and Hungarians, from Mazzini and Kossuth, and we are now ready to listen while an Imperial Cabinet Councillor relates it. There have already been one or two apologists for the House of Hapsburg, but Count Hartig is at once the most adroit and the most authoritative. He gives us a State-Paper account of the causes which led to the overthrow of governments and the confusion of authority in 1848; and his work is an eminent example of historical special pleading. It is critical, suggestive, and boldly written; but the meaning of it is, that the Austrian Government, with an imperfect machinery, was an embodiment of pure paternal love, which suffered quite as much through its good qualities as through its errors,—for crimes it never committed, and vices it had none.

Count Hartig drew up, for the information of his Imperial master, the statement which contains these original views. It is not our intention to analyze or controvert his theory,—but to represent it fairly, for sceptics to discuss. The scope is large, the chain of details is ingeniously connected and elaborately prolonged; the complex influences which united to produce a single result are laboriously investigated; and there is no attempt to conceal the fact, that Austria had based her policy on maxims obsolete in themselves and inconsistent with each other. Nevertheless, the dynasty is absolved; and the moral of the book is, that Austria must now establish the power of her throne before any reforms are attempted.

The historical argument of Count Hartig goes back far beyond the Holy Alliance. Austria, in his opinion, had stood as a barrier against Mohammedan barbarism, and therefore considered herself capable of prevailing against the revolutionary propaganda of the West. After Rousseau had formalized his political creed, a new party sprang up in every State, and opposed itself to absolute sovereigns. In France it overthrew—we are speaking for the "State Officer"—both altar and throne. In Austria it gained no such victories, for only a few seeds were dropped into the soil. Her people were loyal, accustomed to obey, comfortable, and confident in the benevolence of their rulers, while her police were active in suppressing all heterodox ideas. The Emperor Joseph affected philosophy, but took care of his prerogative, kept the forces of the monarchy under arms, and while he deluded the malcontents with some of their favourite hopes, never ceased to exercise unbounded power. Mistaken for a revolutionist, he was essentially a "despot," as Count Hartig interprets that term. Francis, his successor, when the wild and brilliant drama of the French Revolution was terrifying every

Continental prince, rejoiced to see Napoleon rise and curb the Republic with his heavy sceptre; but he, too, was soon alarmed at the prospect of throwing his own crown at the foot of that Imperial soldier. It was then that the sentiment of independence was invoked to array all Europe in arms against one great assailant. Nations were, in the name of Liberty, excited to fill the martial league of hostility to Bonaparte. But the spirit thus inflamed in aid of Governments was speedily turned against them, and during thirty-four years "after St. Helena," it maintained a conflict with the dynasties of Christendom.

These dynasties did not pursue a common policy. They travelled along different roads in search of peace and the good will of the populations they ruled. Some accepted the conditions of a new tenure, and called free parliaments to frame the laws—others resolved to keep authority undivided and unlimited in the monarch's hands. "The events of 1848," writes the Conservative Count, "have proved that both of these plans have failed, since the people ruled by constitutional laws, no less than the people living under a despotic government, have endeavoured to usurp the sovereign authority for themselves."

In Austria, absolutism was chosen, and resulted in the system called after Metternich, though not invented by him,—a system of which the essential principle was "to oppose all concessions tending to diminish the authority of the monarch, not only at home, but abroad; since, where power is the question, popular coalition can exist as well as coalitions of princes." Had a similar course been adhered to with equal tenacity by Prussia, Count Hartig thinks the scheme might have been successful; but no sooner had the House of Hohenlohe consented to share its authority in matters however trivial with a popular assembly, than the downfall of the Hapsburg absolutism became inevitable, since it rested on a principle which could not be negatived in part and affirmed in part, but must, with its consequences, be acknowledged wholly or wholly rejected.

Nevertheless, the House of Hapsburg persisted in repudiating the idea of dividing sovereign power. Prince Metternich's system was attempted. It failed; but this conclusion did not arrive until March, 1848, when the minister resigned—when a new plan of government was proclaimed, and the Constitutional principle was accepted. That also failed; and, within six months, fire and sword were desolating the Empire. The causes of these unhappy events, according to Count Hartig, do not lie far below the surface.

Numerous circumstances concurred to diminish the existing power exercised by Austria against "the spirit of the age"—"the revolution raging in the West." The Emperor Francis, though personally beloved, reigned amid discontent. Finances were low—taxes increased—industry was poor—all improvements were resisted, because they were innovations; and even necessary changes were so doubted, discussed and delayed, that they were yielded too late. Besides, the political mission of Austria compelled her to employ the most costly and rigorous police in Europe;—the people and the local "Estates," contrasting their position with that of similar classes and bodies in other countries, drew inferences very dangerous to authority; and a strong disaffection was engendered, though not loudly expressed, during the reign of Francis himself. A few liked him, but by most he was feared. "No persons ventured to exhibit in his presence either their discontent or the feelings they nourished in their bosoms; on the contrary, they sought to

conceal such emotions from his observation by the most joyous display of love and respect."

This is not bad from a courtier and a politician still in the confidence of the Austrian Emperor; but he is careful to assure us that Francis conscientiously believed that the sceptre had been "placed in his hands by God," so that any sacrifice of prerogative would have "perilled the salvation of his soul." He never even trusted to his ministers. He thought nothing could be done which he did not do himself, and, while Metternich fenced with ambassadors, sat in his cabinet, "toiling like a chief clerk," and wonderfully pleased at paying himself the very humble compliment of being likely "to become a valuable privy councillor!" But the process of government was bad; the state machine was an unwieldy bureaucracy; and, while decay went rapidly on, no beneficial act of administration was ever carried out. Thus the Imperial rule lost its character.

The "State Officer" digresses at this point to introduce, what he purposely depreciates in importance, the Hungarian Revolution. Applying very similar remarks to Moravia and Transylvania, he says of Hungary, that the fundamental law required a Diet to meet once in three years—that the convocation of this Diet was "neglected" during a long period; and that, when the assembly at last took place, it assumed new and unauthorized powers, which Austrian apathy permitted it to exercise. The Imperial prerogative was encroached upon, not, however, to aid the cause of "popular sovereignty," but to exalt the nobles and gain privileges for the Magyars. It was the worn-out condition of the administrative machine which rendered these innovations easy; and it was the hereditary system of government which made an improvement of that machinery difficult.

Count Hartig, in his methodical style, proceeds to explain this system. It was founded on three maxims:—that the Emperor's power should be maintained unabated,—that the people should be paternally governed,—and that the Holy Catholic Church should be exalted and defended. Here was the source of necessary discord—here was an attempt to unite indulgence with repression,—for absolute power required a passport system, a censorship, a check on public meetings, the guidance of education and the extinction of local authorities. Paternal government, on the other hand, relaxed this system; every barrier was broken through; the legal latitude of publication or speech was nowhere respected; and the Imperial displeasure ceased to be feared with salutary awe. Our "State Officer" quotes an amusing story to illustrate his notions as to the reverence due to thrones. He questions the policy of any diminution in the moral weight of a glance from under a crown.—

"However much such conduct may testify to the goodness of the prince's heart, it must always be open to question, since it lessens the influence which he might exert by the expression of his dissatisfaction in those cases where the law has been set at defiance. How great was the impression which the Imperial discontent was capable of producing may be proved by an example that occurred in the time of the Empress Maria Theresa. A Hungarian archbishop of her appointment had not subsequently supported her cause with the zeal that was expected from him. On one occasion, therefore, she passed him by, at a levee, as if she had not observed him. The chamberlain, under the impression that she had accidentally overlooked him, directed her attention to him, but received a short answer from the empress in the blunt reply, 'The proud priest does not care for me.' The high spiritual functionary found himself so oppressed by the weight of his monarch's anger, that he took to his bed, and this example served as a warning to others."

The bureaucracy was so framed that it could not govern at all; yet the maxim of the Emperor was not only to govern the empire, but to regulate the private life of every individual. "Innumerable orders and prohibitions" were issued, "but, for the most part, they were not enforced, in consequence of the predominating paternal mildness of the Government." Then, the Church received too little, or too much support;—too little to win its power in favour of the Imperial system; too much to render its hostility harmless. The canon law and the political law were at variance, so that the clergy, by submitting to one authority, invariably offended the other. Count Hartig traces some of the events in Italy to this cause; for, he tells us, the Italians looked on the Germans as bad Catholics, and were easily persuaded to rise against them.

Up to this point the Councillor's statement goes, by his own showing, to prove "that the Austrian system of government was untenable." But, it was a just government, making all men equal before the laws, sedulously promoting the people's welfare, anxious to improve education, though "directing the species of instruction to be taught in schools of every kind," eager to distinguish merit wherever it existed, and not more impure in its distribution of patronage than "constitutional states, or even republics." In the following the writer becomes at once eloquent and ironical:—

"Whoever may have read in the daily press the charges of a crushing coercion and of a systematic stupefying influence practised by Austria against her subjects, without ever having visited the country; whoever may have read in the *Constitution* (No. 174, p. 1637), a paper glowing with love for the people, that before the days of March the Austrian peasant and the ox that drew his plough were on a perfect equality, and then immediately after those days may have observed how, in spite of this crushing coercion, in spite of this universal stupefaction, a thousand gallant combats for liberty took place in all quarters of the empire; how a thousand keen and enlightened statesmen arose, who, by speech and writing, taught their profound wisdom in unions, clubs, provincial assemblies, and parliaments, by the aid of books, newspapers, and mural advertisements—a thousand philosophers, who announced the results of their sagacious inquiries—a hundred thousand electors, who were capable of choosing lawgivers for Buda, Pest, Vienna, Frankfurt, and half a dozen Austrian provincial parliaments,—such an unprejudiced witness must be asked to believe that the deluge of March carried away all the enslaved and stupefied population of the Austrian empire into the depths of the ocean, and that a new host, like Pyrrhus and Deucalion, came forth from the House of Assembly at Vienna and the Hall of the Diet at Presburg, who, by their successful exertions, caused the demoralized, ignorant mob, of the days antecedent to March, to rise up well-instructed and accomplished citizens, ripe and ready to undertake the duties of self-government."

Yet he admits that, in the beginning of 1848, not only the middle classes, but the nobles, distrusted and hated their government; though the latter desired to replace it by a system favourable only to themselves, while the former proposed to construct a new edifice, which should only contain one order of inhabitants. The first tendencies to insurrection became visible in the Polish provinces, where the nobles conspired, without sympathy from the people, to restore a national kingdom. In Italy, too, the principal object in view was a separation from the Austrian empire; but the Poles had a clear plan before them, which the Italians had not. A distinction is here drawn between the policy of the Austrian Government and the acts of its representatives, for the errors and outrages in Lombardy and elsewhere are laid only on the heads of individuals or unauthorized bodies.

But Transylvania, it is affirmed, enjoyed a long-established constitution, which secured it an active share of the government. We may perceive how absolute is the contrast between the Kossuth and the Hartig stories, when we find the Imperial Councillor declaring that Hungary also was then "in full possession" of this great privilege. The object of the movement was to gain new powers, and not to vindicate ancient rights; the nobles only coquetted with the people, never intending to join their cause, and insolently assailed the prerogatives of the throne, under pretence of establishing their own legal and historical claims. It is here that the contrast darkens; the parallel is a positive contradiction; and there is great intricacy of argument on Count Hartig's part to show that Kossuth's aim was to introduce an entirely new system. The name, however, of the Hungarian orator occurs much less frequently than might have been expected. His significance is purposely diminished, and, indeed, the whole drift of the narrative would lead us to believe that the Austrian revolution arose out of complications in the State machine, and out of "the excesses of the provincial Estates," rather than from the great moral causes assigned by Kossuth and by Mazzini.

From the early part of March 1848 concessions were required by the people, and granted by the sovereign, until the one forgot all moderation and the other had lost all power. The forms and principles of a Constitution were admitted before the end of the month. There ought to have ended the Revolution, in order that Reform might have begun; but a tremendous power had been called into existence, and it would now pursue its irresistible and eccentric course. The people were armed; the press was licensed; the ministers put faith in a Constitution before it existed—in responsibility to a senate before that senate was elected;—and, more fatal than all, entertained the optimist notion that—"an excited and unbridled people, in grateful acknowledgment of the freedom bestowed upon them by their ruler, would never exceed the limits of justice without requiring any measures of prevention."

The Imperial story, in outline, is now told. If a full-perusal of the thick volume which Mr. Kelly has neatly translated, will set the Austrian Government in a more favourable light, we hope it will have the benefit of this enlarged consideration. At all events, the book is important, for it represents an Imperial power seeking to justify itself in the opinion of Europe.

MINOR MINSTRELS.

The Dream of Pythagoras; and other Poems. By Emma Tatham. (Binns & Godwin.)—If, as we infer, the authoress of these poems be young and comparatively a novice in literary art, this production is not without its promise. 'The Dream of Pythagoras' evinces an immature power, because it rather hints a sublime thought than works it fully out. The effect is that of the puppets in Punch, with a background of the largest scenes from a London theatre. We do not intend this in dispraise; but we mean that the subject has been grasped by the authoress rather by strength of feeling than by the combining or reasoning intellect. But there is a purpose in the verses, a vivid if also limited imagination, and some originality of thought and plan. The youth of the writer may also be gathered from the vagueness of the other subjects; such as 'The Sea-Bird,' 'The Seasons,' 'Providence,' 'To Alice,' &c.—mere transitory expressions of transitory feeling, harmoniously written, with a religious and fervid

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tone, avoiding spasm or phlegm. Our chief quarrel with the writer is, that she harps too incessantly on certain elementary fancies, that a life at the seaside has led her to regard,—just as Shelley has his pet earthquakes, and Mr. Philip Bailey his stars and sunsets. In her 'Tempest Songs' the lightnings are always crossing their spears; and we hardly open a page in which a tempest is not introduced.

The 'Dream of Pythagoras' is a fine poem, full of fancy, though crude and undeveloped. The seer of Crotona relates a dream. He describes the emanation of the Soul from the Eternal as first a particle of light painting the rose, and building up the rainbow. Free will gives the power of aspiration to good or evil.—

But, alas! I saw
And envied the strong lightning, who could blind
And startle nations, and I longed to be
A conqueror and destroyer like to him.
Methought it was a glorious joy, indeed,
To shut and open heaven as he did,
And have the thunders for my retinue,
And tear the clouds, and blacken palaces,
And in a moment whiten sky, and sea,
And earth. Therefore I murmur'd at my lot,
Beautiful as it was, and that one murmur
Despised me of my glory. I became
A dark and tyrant cloud driven by the storm,
Too earthly to be bright, too hard of heart
To drop in mercy on the thirsty land;
And so no creature loved me. I was thought
A blot where'er I came.

* * *

Then unceasingly I fled
Despairing through the murky firmament,
Like a lone wreck athwart a midnight sea,
Chased by the howling spirits of the storm,
And without rest. At last, one day I saw
In my continual flight, a desert blank
And broad beneath me, where no water was;
And there I marked a thirsty antelope,
Dying for thirst, all stretched out on the sand,
With her poor trembling lips in agony
Press'd to a scorch'd-up spring; then, then, at last,
My hard heart broke and I could weep. At once
My terrible race was stopp'd, and I did melt
Into the desert's heart, and with my tears
I quench'd the thirst of the poor antelope.
So having poured myself into the dry
And desolate waste, I sprang up a wild flower
In solitary beauty.

Burnt and dying, a dewdrop falls into its bosom, and its soul passes into that dew, and ascends into the rainbow; it sinks into the sea, and rises again with the lightning. The following passage shows power and imagination.—

Suddenly
My soul expanded, and I sprang aloft
Into the lightning flame, leaping for joy
From cloud to cloud. Then, first I felt my wings
Wave into immortality, and flew
Across the ocean with shouting host
Of thunders at my heels, and lit up heaven
And earth, and sea, with one quick lamp, and crown'd
The mountains with a momentary gold,
Then covered them with blackness. Then I glanced
Upon the mighty city in her sleep,
Pierced all her mysteries with one swift look,
Then bade my thunders shout. The city trembled;
And, charmed with the sublime outcry, I paused
And listened. Yet had I to learn
A loftier lesson. I was lifted high
Into the heavens, and there became a star.

—Two angels appear to the star: the one announces that his name is Truth, and that eternal life is given to those who follow his guidance; the other will not disclose his name, but bids him free his soul from all dependence, assert his innate majesty, and to be a God unto himself. The star chooses Truth, the better part,—knowing that obedience is the truest liberty, and having already learnt that humility is glory, self-seeking alone is base, pride is pain, patience is power, and beneficence bliss.

But a lesson more severe had to be learnt. The star falls from heaven, and becomes a burning diamond among things too base for utterance, and learns the dignity of suffering. Its concluding transmigrations we give in the words of the poem:—

Then was I cast
Into hot fires and flaming furnaces,
Deep in the hollow globe; there did I burn
Deathless in agony, without one murmur,
Longing to die, until my patient soul
Fainted into perfection; at that hour,
Being victorious, I was snatch'd away

To yet another lesson. I became
A date-tree in the desert, to pour out
My life in dumb benevolence, and full
Obedience to each wind of heaven that blew.
The traveller came—I gave him all my shade,
Asking for no reward; the lost bird flew
For shelter to my branches, and I hid
Her nest among my leaves.

From some internal evidence, we should be inclined to think the writer a Quakeress. She rhapsodizes to the memory of Penn, and eulogizes the labours of Mrs. Fry among the female convicts.

A writer so vigorous may well have some friendly corrections. 'Tempest Songs' are rather cold and devoid of humanity. The clouds are depicted in satin gowns, sleeking their amber locks with "golden combs."—In the stanzas on 'Peace and War,' we read,—

Oh, War is like the lightning lance,
Which burns and blights where'er it glanc'd;
In darkness sheathed, and launched in thunder
A thing of terror, death, and wonder;
Though He whose eye its passage guides,
Still on its awful pinion rides.

In the opening lines, "glance" must be *glances*. We do not sheathe a lance; nor has a lance a pinion; nor should we ride on it if it had.

But Peace is like the rainbow bright,
Th' unbraided tresses of the light;
His beautiful and shaftless bow,
Which God hung o'er His temple, so
That all mankind might kneel in prayer
Beneath an arch so broad and fair.

This verse has a similar fault. If the rainbow be like combed-out tresses of the light, why compare it to a shaftless bow? What has a bow hung up in a temple to do with an arch, under which all mankind kneel in prayer?

Miss Tatham, rich as she is in thoughts, need not count them over and over again with such a miserly care. If she had not enough to make a volume, why not have waited till she had? A man is not richer when he has changed his shilling into two sixpences.—The following verses are sweet enough:—

A dewdrop and a sunbeam crept at once
Into a white flower's heart; one would have thought
That in so small a chalice could not be
For them both to dwell, yet thus they lived;
The dewdrop filled the flower, and then the beam
Filled all the drop, and changed it to a gem
Pure as a diamond. So in the tear
Of penitence the light of pardon rests,
And where is pearl so pure?

But we have had the same thought in 'The Dream of Pythagoras.' The transmigration vein, quite exhausted in the first poem, is feebly repeated in the lines 'To the Sea-Bird,' which are, moreover, rather limping in structure. In the poem 'To Live' Pythagoras again soliloquizes in another name; and the identical reflections are repeated, but in a less interesting and dramatic form. This strong, and yet narrow, originality is one of the most singular characteristics of the volume, though not one of the most promising. The hymns and other religious poems are far above the average—toe redundant in fancies to be simple or severe—with more of Carlo Dolce than of Perugino in their tone. They remind us of a man in a ball-room dress,—not that they are meretricious, but that they are conglomerate, diffuse reflections, wanting form and brevity.

A Voice from the East; or, Scriptural Meditations to beguile Solitary Hours. By Mrs. St. John. (Saunders & Otley.)—A book very well calculated to amuse a solitary hour, and useful to the poetical student who wishes to know what to shun. The poems are Scripture texts distorted into the crudest and most shambling metre, robbed of their sense and deprived of their grammar. Mrs. St. John's peculiar excellence consists in inversions,—perhaps the effect of Art, but more likely produced by the difficulty of rhyme. For instance,—

We know it not,—nor is it good
To know it either that we should.

The story of Naaman is simplified by the author, who brings it at once home to our hearts by the charms of a colloquial dialect.—

And "seven times" in Jordan, too!
Why, any one the same might do—
He would not condescend:
So Na'man went in "wrath" away,
And "in a rage" would not delay,
To such a Prophet bend.
But nobly then his servants act,
In gently pointing out the fact,
And venturing to state
"Some great thing"—was it not quite true,
That had the Prophet bid him do,
He would not hesitate.

The Author: a Poem, in Four Books. (Allan.)—A book showing such knowledge of authorcraft that we are astonished to wake up at the end of 107 well-sounding Pope-like pages and find—that we remember nothing of the 106 preceding.

The Golden Age, and other Poems. By Alexander Gouge. (Hall & Co.)—These poems are dedicated, in the old bygone style, to the Earl of Carlisle. They are the veriest tinsel and spangle verses that ever delighted the ears of "a man of quality." A mixture of Byron, a recollection of drawing-room songs, and the smirking faces of cheap lithographs, are their chief characteristics. 'The Red Cross Knight' is a mixture of Mr. James' novels, the Crusades, the Mamelukes, and the Jannissaries, with the old story of Douglas and the heart of Bruce. It reminds us of Canning's play, with the soldiers of the Thirty Years' War and the Knight of the Cross arm-in-arm. The following lines are at least a curiosity.—

The Monarch paused amid the war,
And summoned his aid-de-camp, young Saint Maur:
"Go, Cousin! Our mandate to Percy bear:
Bid him, and Montgomery, hither repair:
Haste! Time presses!" Away, through the marshalled host,
Flew the young chevalier to reach our post:
(Drawn up in line, beside the camp,
We caught the sound of his cours'r's tramp :)
"My Lord! The King sends greeting fair,
He bid thee lead on the Templars—there!"
Earl Percy bowed to the handsome knight—
When some distant move straight fixed his sight:
Our lances were couched—but the word was—"Steady!"
The signal not "Engage!" but "Make ready!"
Stretched on in haste the fleet courier:
But a sudden noise arrests his ear—
A clang of hoofs—a rapid rush
Of Mameluke Guards, with deafening crush.

Flirtation; or, the Day in the Wilderness. By J. W. Fletcher. (Theobald.)—This brochure is a moral lesson told in the Crabbe way, but with little shape or intention. A jilted youth takes to evil courses, rejects the advice of a philanthropic commissioner of sewers, and dies in a ditch. Some lines written on an interview with a moonstruck man, who believed that the eagle never died, and that the number of the Jews always remained the same, show an eccentric fancy.

The Physical Atlas: a Series of Illustrations of the Geographical Distribution of Natural Phenomena. By Alexander Keith Johnston, Parts I., II., III. and IV. Edinburgh, Blackwood & Sons.

THIS is a new and enlarged edition of the 'Physical Atlas of Berghaus and Johnston.' The fact of a new edition of so expensive a work being called for by the public, is sufficient proof that there is a large and increasing demand for the kind of information with which it abounds. The plan of the present edition does not differ from that of the last; but such has been the rapid accumulation of matter in the various branches of knowledge from which information is drawn, that many of the maps have been considerably altered, and a large number are entirely new. Where the progress of science rendered it necessary, the letter-press has been altered and additions have been made. New essays have also been added, by new hands, to the

work. The whole is to be completed in twelve folio parts, containing thirty-five maps, each of which will be accompanied by letter-press. A complete Index is to be furnished, which, provided it be done carefully and well, will constitute one of the most acceptable arrangements of this new edition.

We have now before us four Parts of this great work. In the First Part are three maps: illustrating the distribution of marine life, by Prof. E. Forbes,—the mountain systems of Europe, and the geographical distribution of the currents of air, trade-winds, hurricanes, and so on, by Mr. A. Keith Johnston. The map by Prof. E. Forbes is new to this edition; and contains an epitome of his researches on the distribution of marine animals on the surface of the earth. The illustrations are selected from the fishes, *Mollusca* and *Radiata*. The careful manner in which Prof. E. Forbes has worked out this subject, and the important results at which he has arrived, render it desirable that all other families of animals and plants should, if possible, be illustrated in the same way.

The two maps by Mr. Johnston are full of information on the subjects to which they relate. One of the most striking features of these maps is the large amount of information placed upon so small a surface.

The Second Part contains also three maps: the first by Mr. Henfrey illustrating the distribution of the most important plants yielding food; the second by Mr. Henfrey and Mr. Johnston, giving the geographical distribution of indigenous plants; the third is a rain map, by Mr. Johnston. This part is accompanied by a large amount of letter-press, explanatory of the first two maps by Mr. Henfrey. Not only is an explanation given of the maps, but the subject of the distribution of plants is gone into, and a complete summary of the researches of Meyen, Schouw, and other writers on botanical geography is given.

The Third Part consists also of three maps: the first by Mr. Johnston, consisting of a moral and statistical chart of the geographical distribution of man according to religious belief, accompanied by maps of the principal Protestant Mission stations. The second map by Sir David Brewster, gives the lines of equal polarization in the atmosphere. The third is a tidal chart of the British Seas, showing the hours of high water the depths of the sea, and other points by Mr. J. Scott Russell and Mr. Johnston. These maps, like the others, are almost exhaustive of the information on the subjects to which they relate.

At this time when so much laudable anxiety is exhibited to introduce information on natural objects into our systems of education, we cannot too strongly recommend 'The Physical Atlas.' The maps should be hung up in every school, and the subjects to which they relate should be made a part, not of occasional instruction, but of the daily routine of school exercises.

Heartsease; or, the Brother's Wife. By the Author of 'The Heir of Redclyffe.' 2 vols. Parker & Son.

WHEN we accidentally met with 'Henrietta's Wish,' in the pages of a small religious periodical, we felt confident that the authoress would win favour from the public whenever she should appeal to a larger circle of readers. The result has justified our expectations. 'The Heir of Redclyffe' had a success which established her popularity, and her present story of 'Heartsease' will not disturb it.

'Heartsease' has not the romantic interest of 'The Heir of Redclyffe,' but there is the same minute etching of incident and character, and

every page repays the reader, by disclosing some trait of interest essential to the development of the story. The interest lies chiefly in the details of the daily life and daily trials of the different characters. These are drawn with considerable vigour. The authoress takes a "good grip" of her subject, and says what she has to say with simplicity, and does not wander off into vague generalities or declamations,—and this we hold to be no small virtue. The dialogue is, generally speaking, spirited and characteristic; and the characters display themselves, and the reader is spared all elaborate description;—in fine, the authoress throughout thinks more of her book than of herself, and keeps out everything that does not immediately concern it. She has her reward,—for 'Heartsease' is the most *true* looking story we have read for a long time, and we recommend our readers to make the trial of it for themselves. The story is simple enough. The honourable Capt. Martindale has, at the commencement of the book fallen desperately in love and married in a great hurry, quite unknown to his father, the daughter of a country lawyer; Violet (for such is the name of the young lady,) is little more than a child,—she is the "Heartsease" of the book, and a charming creature. She is not endowed with any talent, nor any great strength of character,—with nothing but the simple idea that she must do her own duty; and her gentle straightforward simplicity works like a charm upon the whole family. Her amiability and gentleness mature gradually into high principle and firmness,—without losing their unconscious gracefulness. We have no fault to find with Violet; nor with Theodora, the high-spirited sister-in-law, whose somewhat dislocated virtues and good qualities are all harmonized and brought into proportion through Violet's influence. Theodora is natural both in her faults and virtues. Capt. Martindale, Violet's unstable and thoughtless husband, is also well drawn; but we must take exception to Master Johnnie, who next to his mamma, has the greatest share in doing people good. His father, who has never taken any notice of him, is converted to perfection in a dangerous illness, by hearing Johnnie say his prayers and read his little good books; in fact, all Johnnie's words seem to have been so many diamonds and pearls, and as such to have been carefully gathered up. No clergyman giving up his whole life to teach his parish ever had the wonderful success that is made to attend Master Johnnie's infant lisps;—he certainly makes his share in the book very pretty,—but hardly probable. The whole narrative consists of such minute incidents that it is difficult to detach any portion for extract; but the following description of the fire which burned down the stately Martindale Hall is spirited, and a good specimen of the style of the book.—

"Theodora was no sooner in the gallery than she was recalled to the present. There was a strange gleam of light reflected on the avenue. Roused at once to action, she hurried towards the window. The fire was within the house. She pushed open the door leading to Mrs. Nesbit's apartments. Light was flashing at every chink of the bed-room door. She threw it back. Out rolled a volume of smoke, the glare of flame burst on her, the curtains were blazing! 'Aunt! Aunt Nesbit, are you there?' she cried, in tones low with horror and choked with smoke; she plunged between the burning curtains, felt that she had a hold of something, dragged it out, found it move and gasp, bore it from the room, and, depositing it on a couch in the gallery, only then could perceive that it was indeed Mrs. Nesbit, uninjured, though half-suffocated. Mrs. Garth, who slept in the adjoining room, with the door open, had been wakened by her call, and came running out. An old soldier, she had full self-possession, and was at once effective; and it was well, for she exclaimed, 'Miss Martindale, you are on fire,' just as the light and the scorching were revealing the same to herself. There was no time for personal terror, barely for pain; the fire was crushed out between them by the help of a woollen table cover, they scarcely knew how,—they only saw that the draught had increased the blaze in the room, and dense clouds of smoke came bursting out upon them. Mrs. Nesbit clung terrified to her niece, but Theodora, with a word or two of encouragement, freed herself from her grasp, and leaving her to Mrs. Garth's care, flew up the nursery stairs. She must have the children in their mother's sight, before the alarm should reach her. Sarah's first waking impulse was to growl, that Master Johnnie would catch his death of cold, but the next moment she was equal to any emergency; and the little ones were at their mother's door just as she was opening it, thinking the noise more than Maria's illness could occasion, and setting forth to see whether there was anything amiss in the nursery. Theodora put Annie into her arms. 'All safe. It is only the north wing. Don't be frightened. Stay where you are.' Violet could only obey, thankful at having her three around her, and trying to keep her terror from being visible enough to increase Johnnie's exceeding alarm, or to frighten Helen out of her happy state of inquisitive excitement and curiosity. Theodora had hurried to call her parents. They were already in motion. Lord Martindale's first care was for Violet and the children. Lady Martindale's for her aunt, and almost instantly she was embracing and supporting the pale shrunken figure, now feebly tottering along the gallery, forsaken by Mrs. Garth, who had gone back to secure her own valuables. By this time, the gallery was full of screaming maids, whom Sarah had, with difficulty, prevented from leaping at once from attic windows; and staring men, hallooing for water, which no one brought, except little Helen, who, escaping from her mother's room, ran barefooted into the midst, holding aloft the water-bottle triumphantly, and very indignant at being captured, and carried back in the butler's arms. ** Theodora had spent hardly a moment in seeking the cross; she tied on Violet's bonnet over the hair falling round her, hurried to assist in carrying the sick maid to a bed made up for her at the stables, and then, missing the dumb page from among the servants, she rushed back to look for him, dashed up the stairs through thick smoke, found him asleep, and crossing a floor that almost burnt her foot, she shook him awake, and saw him too in safety. She bethought her of her brother John's possessions, now that the living were all secure; she hurried into the work, she tore down his prints and pictures, carried them and his books out,—decks, drawers, weights she would never have dreamt of lifting, were as nothing to her. Many times did her father meet her, exclaim and urge her to desist, and to go to Armstrong's; she said she was just going; he went in one of the thousand directions in which he was called at once, and presently again encountered her, where he least expected it, coming out of a cloud of smoke, with a huge pile of books in her arms! On she worked, regardless of choking, blinding smoke,—regardless of the glare of flame,—never driven from the field, but by a deluge from a fire-engine; when stumbling down stairs, guided by the banisters, she finally dismayed her father, who thought her long ago in safety, by emerging from the house, dragging after her a marble-topped chess-table, when half the upper windows were flashing with flame. Then he locked her arm into his, and would not let her stir from his side. Water had been the great deficiency. Fire-engines were slow in coming, and the supply from the fountains was as nothing so that the attempt had necessarily been to carry out property rather than to extinguish the fire. Sarah, after coolly collecting all that belonged to her mistress or the children, had taken the command of Miss Alcidora Standaloff, (who usually regarded her as vulgarity personified,) scolded away her hysterics, and kept guard over her, while she packed up her lady's jewels and wardrobe, not until then allowing her the luxury of shrieking at every jet of flame. The other servants and the villagers had worked with hearty goodwill below

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stairs ; and when Theodora had time to look around, the pleasure-ground presented a strange scene. Among the trodden plants and shrubs lay heaps of furniture, sofas, chairs lying tumbled here and there with plate, pictures, statues, ornaments heaped in wild confusion ; crowds of people in every variety of strange dishabille, gathered around ; two long lines of them handing bucket after bucket, with machine-like regularity, from the fountain ; others removing the furniture from the terrace ; cushions, ormolu, fine china, handed out of the lower windows ; the whole seen by the wild lurid light that flashed from the windows above, strangely illuminating the quiet green trees, and bringing out every tiny leaf and spray by its fierce brilliancy, that confused every accustomed shadow, while the clouds of smoke rolled down as if to wither all around. And above, the rushing roaring sound ! the thunder of falling ceilings ;—the red light within some familiar windows ;—the grey sky reflected in others, till, after a few uncertain flickers, the glow awoke in them also ! Then arose the whiter gusts of vapour, when water, hissing and boiling, contended with fire. In vain ! the flame surmounted ! Shouts, cries ! Lord Martindale pushing nearer, calling to all for heaven's sake to come out, leave all, only come out ; men rushing from the doors, leaping from the lower windows ; one dark figure emerging at the moment before a tremendous crash shook the earth beneath their feet ; the fire seemed for a moment crushed out, then clouds of smoke rose wider and denser, yellowed by the light of the morning ; the blaze rushed upwards uncontrolled, and the intensity of brightness, behind and above the walls, glared on the mass of awe-struck faces. There was not a movement, not a word, not a sound, save that of the roaring flame. The first voice was Lord Martindale's : 'Are all out ? Is every one safe ?'—'Yes, my lord, all but the claret of 1826,' said that last to escape, half-clad, grimy, and singed, only in courteous voice, the butler.—'Thank God !' said Lord Martindale, fervently. 'And, Simmonds, thank you for what you have done to-night ;' and he heartily shook the butler's hand.—'Oh, my lord, if it had been more. If that claret was but safe, I should feel I had done my duty,' said Simmonds, almost overcome, but giving place to Mr. Hugh Martindale, who, just released from a chain of buckets in the kitchen-yard, was coming up to wring his cousin's hand, say there seemed no more to be done, and repeat his congratulations on the safety of life and limb. But a fresh alarm arose, lest the fire might extend to the stabling ; and in watching the horses led out, the spreading of wet tarpaulin on the roof, the engines playing on the burning mass in the house, and the flames rising with diminishing fierceness in the intervals of the bursts of steam, there was such intense excitement, that no one could think of aught but the sight before them."

This extract shows the descriptive faculty of the writer, and justifies the judgment we have passed on it.

On the Life and Works of Silvio Pellico: Historical Notice written by Giorgio Briano, accompanied with some valuable Unpublished Documents. Turin, L'Uffizio Generale d'Annunzi.

It is discouraging to observe how little modern Italian authorship seems able to make of the best subject which can be put before it. A Life of Pellico printed in Piedmont might assuredly have taken some other form than that of a brief and inflated academical eulogy :—whether the biographer tried to prove him (as orthodox chroniclers have done) a Saint purified to earthly perfection by the trials of his long captivity, or (as the Liberal party are used to describe him) a liberal and lofty spirit, the fire and aspiration of which had been smothered, wrung out and effaced by priestly influence. Pellico's career and works would have furnished an admirable subject for Signor Mariotti or for Signor Bezzi, or for some other of those accomplished and enlightened Italians who are

well acquainted with other countries and literatures besides their own. Such might do their part in the work of progress by treating some national subject of living interest like this—not rhetorically, as men who are haranguing in a forum—not violently as furnishing merely another theme for invective—but in a wise, human, and genial spirit,—so as thereby to reach hearts and intelligences, beyond the circles of collegiate and political strife. Signor Briano, at all events, does not seem to have been visited by even a dream of what we consider a biographer's responsibilities and privileges. His facts would hardly fill a newspaper paragraph, and they add little to our knowledge of the captive of Spielberg and the author of 'Francesca da Rimini.' His style does not indicate him to possess the slightest "humour" (in the large sense of the word), or the slightest sympathy with those "humours" in his subject, which belonged to the man. His "valuable documents" can only seem valuable if read through an Italian magnifying glass. The following extract gives the spirit of perhaps the most interesting couple of pages in this meagre pamphlet. It refers to the Jesuitism into which, we have been led to believe, Silvio Pellico was beguiled on his enlargement from prison, with a retrospective glance at another of the memorable men of modern Italy.—

In 1844 [says Signor Briano] Vincenzo Gioberti dedicated to him the book, 'Primo Civile e Morale degli Italiani,' and, doing honour to the reputation and the merits of Pellico, replied to those who had calumniated him. But, in the subsequent year, having put forward his 'Prolegomeni' with the commencement of an attack on the order of Jesuits, Pellico, who had a Jesuit brother on whose virtue he set great store, felt himself obliged to protest. In the expectation of a difference which might take place betwixt these two eminent men, I wrote a letter to Pellico on the occasion ; and he replied to me with one, which, as being one of the most sincere and complete expressions of his mild, yet firm and resolute, character, I here publish :—

"Turin, July 28, 1845.

"My dear Briano,—By this time you have seen in the French journals my honest expressions of protest against the condemnatory portions of the 'Prolegomeni' of Gioberti. As the 'Primo' was dedicated to me, my silence might be considered as indicating approval, and I must always refuse to associate myself with wrath of which the religious orders are the object. I honour Gioberti's understanding, I know that he has a mind desirous of excellence, I know that he is a man of good faith ;—but his prejudices against the Jesuits have made him break out into an unreasonable philippic. On reading this eloquent composition, I took counsel neither of Jesuit nor any one else, but took pen in hand, and wrote the protest, which I have sent to Paris and to Rome. I say nothing offensive against Gioberti, I state that we are friends. I record my conviction that, in making an odious picture of the Jesuits, he conceives himself to have painted what is true, but I signify my dissent. My conduct will be always in harmony with my books, with my principles. I cannot approve intolerance, anger, malediction, against any class of persons whatever. I am pleased that errors should be combated, but not that they should be exaggerated or insulted. I am persuaded that insults exacerbate, instead of correcting, them. *I do not belong to the Congregation; I am the instrument of no one, I think, and I work, without being lessened by a master; and in setting forth my sentiments, I am not excited with anger against those who think differently from myself.* For this reason, I have never attempted to reply to those persons who, owing to difference of opinion, have criticized me. * * To me, it is sufficient to hate, not men, but only wickedness, and to cherish my articles of faith, which are deep-rooted, liberal, inclined to moderation, but not to weakness. I love Gioberti, but when he thus exaggerates and goes beyond bounds, he does himself wrong, and I have told him so candidly. He who exaggerates damages the good cause which he might

have supported," &c. &c. — Your affectionate friend,
"SILVIO PELLICO."

Those who are familiar with the favourite weapons of controversy employed by Italian writers, will hardly wonder that the writer of the letter just paraphrased fell into disrepute, as one whose temperance was imbecility, and whose forgiveness was the acquiescence of a spirit crushed by domination. We will not lecture from it as from a text which might furnish speculations akin to those expressed with regard to Signor Guerazzi's 'Beatrice Cenci' by a recent Florentine correspondent,—having already pointed out the unsatisfactory flimsiness of this pamphlet, and the excellence of its subject, supposing it treated by a literary philosopher, and not a party-writer.

OUR LIBRARY TABLE.

The Curate of Overton. 3 vols. (Hurst & Blackett.)—If we were asked to guess, for there is no indication on the title-page, we should say, judging from internal evidence, that this is the production of a very young lady, who has boldly tried her "prentice han" upon the refutation of all Popish and Tractarian errors,—essayed to prove to the world how Pope, Cardinals and Clergy, aided by Nuns, Lady Abbesses and Tractarians of the High Church of England section, are engaged in a widely-ramified conspiracy to trepan young English girls into Italian convents, where they are imprisoned in damp dungeons, fed on black bread, and tortured dreadfully to induce them to take the veil. It is, in short, precisely the book to fling into a *bonfire* on the 5th of November,—and that is the best and most appropriate use we can suggest for it. The style and composition are considerably below the standard generally met with in these writing and publishing days, being little above the level of a school girl's theme. The incidents have all been used up from the days of our earliest recollection,—but, in the present instance, the horror has been considerably washed out of them. The characters are mere paper dolls, and are made to garnish their conversation with flat French and Italian translations of innocent English sentences. Altogether, the novel, as a novel, is dull, but it is written in a spirit of presumption and self-complacency.

Alone. (Low & Co.)—'Alone' is a commonplace story, and might have been a pleasing one, had it been told in a less fantastic style, unadorned by the finest flowers and feathers of American rhetoric. The characters and incidents can scarcely be discerned for the figures of speech by which they are surrounded. When American authors will insist upon imitating the tone and texture of European fashionable life, the result is invariably coarse, false and nonsensical. The following is a description of the heroine as a school-girl, after she has had a "difficulty" with the Italian master, who has offended her about an Italian exercise :—"I beg you will not subject yourself to further insult on my account," interrupted Ida, whose figure had dilated and heightened during the colloquy ; then to him (the master)—"Once more, I command you to stand aside ! If you do not obey, I shall call Mr. Purcell." * * Ida stood with folded arms, countenance settled, in such proud scorn as Lucifer would have envied and striven to imitate." (*)—We give, also, a picture of her after she is come into full possession of all her perfection as a heroine :—"She (Ida) felt the nervousness of a youthful hostess that things should 'go off' well. The company, pleased with their reception and themselves, conscious that, although the praise or censure might not be put upon her, yet, in reality, the result depended upon her exertions. *Solicitude yielded to triumphant satisfaction as the electric sympathy spread, leaping from tongue to tongue, and evolving, in dazzling coruscations, from kindling eyes.*" (*) We would mildly suggest to young and ardent American writers the great advantages of modesty of speech.

the heart of the earth." The entire authenticity and correctness of these words are not questioned by any one; their literal sense is clear, and determines, That if our Saviour was raised from the dead on the First Day of the week, he must have suffered and been buried on the Friday preceding.

The record of the duration of an event, admits of two distinct forms of description. The event may be described, in relation to the actual amount of time that it occupied; or, in relation to the number of the appointed divisions of time on which it occurs. Thus, "John xix. 25. From the sixth hour, as it was even, there were ten days, or, on the eleventh day, either is equally correct: the one specifies the actual amount of time it occupied, the estimate of which commences with the journey; the other the number of the days, the appointed divisions of time, on which the journey was being performed. In this case, in both, the one Form is preferred to the other, by the Expressions and Ommissions of the Preparation O.N. In the specification of the actual amount of time an event occupied, the Preparation may be expressed. So, since our Blessed Lord did suffer on Friday, all the following statements are just; He suffered on the first day—He rested in the grave on the second day—He was raised from the dead on the third day—He laid in the grave two days—He was two days and two nights in the heart of the earth—He was raised from the dead on the fourth day—He was three days—He was three days and three nights on the third day; or, He was three days and three nights in the heart of the earth; for then, from Friday to Saturday must be, Two days and two nights, and One day and one night can have no existence. Who says to his gardener, in relation to such time, The word is three days? Who computes the creation of the world? From Sunday to Tuesday three days, then to Thursday three days, then to Saturday three days, then to Sunday two days? making together eleven days. Thus then, supposing our Blessed Lord to have suffered on Friday, in no statement of Holy Scripture respecting it, can the word *three days*, or *two days and three nights*, or *one day and one night*, be omitted. In the *Calvin Translation* O.N., yet in numerous pages of Holy Scripture these words are so used. Matt. xxviii. 62. John ii. 19, and Matt. xvi. 21. Mark ix. 31. Luke ix. 22. 1 Cor. xv. 4. &c. &c., and they are also so used in each of the Three Creeds; therefore, it is certain, that our Blessed Lord did not suffer on Sabbath, *with Due Preparation*.

Then it appears, That in relation to the time of our Blessed Lord's suffering, the Word of God is clear and determined; yet this "Word hath been made of none effect through Tradition."

Tradition assumes, That the word *Sabbath*, as a mere Appellation of a day, is to be used in The Sabbath, and yet Luke xii. 32. records it "In the ninth month of the seventh month of even, from even unto even, shall ye celebrate your Sabbath." And in the record of the Ten Commandments it is, Exo. xx. 10. "But the seventh day is not *A Sabbath*, but *A Sabbath to the Lord*;" hence this assumption cannot be regarded, as every Seventh Day is *A Sabbath*, *with Due Preparation*.

Tradition may assert, That our Blessed Lord suffered on *A day of preparation*; for Holy Scriptures records it. Tradition may assert, That it was on *A day of preparation for a Sabbath*; for Holy Scripture so records the same. But Tradition cannot justify itself. That the Sabbath is the *Sabbath of the Passover*, for Holy Scripture records a contradiction of it. "So shall the son of man be three days and three nights in the heart of the earth,"—St. John xix. 14 records "It was a day of preparation for the Passover," and St. Luke xxi. 54 records "That a Sabbath drew near, not a Sabbath of *The seventh day*, for that approaching day was Friday, but a Sabbath of *The Passover*; hence St. John xix. 31. "For that Sabbath Day was on high day."

It therefore appears, That there is no authority for the observance of Good Friday, above, Dogmatic Teaching; or, The Edict of a Living Infallible Head.

HERMAN HEINFETTER.

17, Fenchurch-street,

October 1, 1851.

P.S.—Tuesday, October 15, 1851. This is the Ten Hundred and Fortieth Thousandth. "How long halt ye between two opinions?" if the Lord be God, follow him; but if Baal follow him; ye cannot serve God and Mammon; for he that is of God heareth God's words; and whosoever shall be also a servant of world, he heareth the words of the world, and is a servant of the world. I beseech you therefore brethren, by the mercies of God, which ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service; and be not conformed to this world; but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect will of God; for who soever doth not bear his cross, and come after me, cannot be my disciple; heaven and earth shall pass away, but my words shall not pass away."

Be not deceived. This is not an Immortal selection of one day for another, but a question of grave importance, even of acceptance or rejection. We know that our Blessed Lord had declared, and we must either accept his declaration, or "make him a heretic." Be not deceived. We feel that there is no uncertainty in our Blessed Lord's declaration, and that the disturbing cause, is an opposing declination of Tradition. We know that our Blessed Lord had said, "Three days and three nights; and that Tradition says—Three days and two nights."

Be not deceived. If appearances are of peace, Facts determine that war is raging: That Christ and Tradition are warring for our salvation, and one must be destroyed. Let us decide which we can afford. We know that our Blessed Lord had declared, and we must either accept his declaration, or "make him a heretic." Be not deceived. We feel that there is no uncertainty in our Blessed Lord's declaration, and that the disturbing cause, is an opposing declination of Tradition. We know that our Blessed Lord had said, "Three days and three nights; and that Tradition says—Three days and two nights."

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CHARLES KEMBLE.

We regret to have to record the death, on Sunday morning, of Mr. Charles Kemble, in the seventyninth year of his age. The life of this actor, like that of his greater brother, John, and that of his sister, Mrs. Siddons, forms a portion of our dramatic history. Histrionic art in these persons attained its height, and rendered distinction to others only possible by the force of eccentricity, or of that genius which "snatches graces" beyond the reach of instruction. Meanwhile, to them and their disciples remained the honours of an established school of acting which, for finished accuracy and elegance, confessedly excelled all others. In this school, Mr. Charles Kemble, for a long period of his life, occupied the lowest form, and it was only after great study and labour that he rose to one of the higher. To him, even to the end of his career, the highest was prohibited,—though during the last few years he was permitted to play Hamlet, and produced in it one of the most elaborate and finished pieces of acting we ever

witnessed. Strange it must seem to many whose experience is confined to the modern stage, that a man of Mr. Charles Kemble's talent should not have been accepted in those high tragic parts in which actors of far inferior qualifications now claim a standing. The limited nature of the arena was partly the cause. The drama was monopolized by two large houses, at one or other of which each actor took a recognized position, and had to wait the removal of a prior occupant before he could hope to claim a better. John Kemble himself had, as the Old Playgoer points out, "to wait years for the secession of Smith and others." The result of this system was that the individual actor attained great perfection in his particular line of parts. This system made Mr. Charles Kemble so perfect in Macduff, Marc Antony, Faulconbridge, Edgar, Orlando, Romeo, Charles Surface, Cassio, Don Felix, Lothario, Mercutio, Charles Oakley, Benedick, and similar characters. In all of these he acted with vigour, spirit, buoyancy, and taste. The last was indeed the predominant quality; he imparted such polish to his performance that in him line he was unrivalled, and, since his retirement from the stage, has never been equalled. These broad assertions are not the mere generalities of criticism,—they are literally true as facts. The circumstances of the age in which Mr. Charles Kemble flourished were in fact as favourable to the acting-art as they were prejudicial to dramatic writing. It was not to see the play that the public went to the theatre, but to admire the actor in a well-known and characteristic assumption. He was the living representative of the dead Poet, and the most celebrated productions of the past received from him a new illustration. His career was independent, single, triumphant. If he "fluttered the Volsciennes in Corioili, alone," he "did it";—he rested on no living author, but like a scholar needing no help, took his part directly from his library, and found it in a volume sanctioned by time.

The sphere in which he worked was exclusive, retired, far removed from modern and existing influences. We find, in reading the biographies of actors, that the public complained of the monotonous nature of the entertainment, the eternal appearance of the same dramas,—but still the actor persisted in the same professional routine; and remained unmoved by the complaint. This sameness was an evil; and one reason wherefore the twin-monopolies by which it was engendered ultimately lost their hold on popularity. The contraction, too, of the arena, which had resulted in the perfection of a company or two of actors, had prevented the encouragement of a new set which might supply the place of the old when necessary; and it was at last found that the provinces had failed to educate efficient candidates for the metropolitan stage. To redeem the profession from this disorder has now been the work of several years, and much yet remains to be accomplished. Brought up and reared, however, in the centre of the old system, Mr. Charles Kemble achieved a rare excellence which will ever cause him to be cited as one of the glories of the English stage. Since his retirement from it, the actor, full of age and honours, has lived the life of a gentleman and scholar, associating with the intellectual and the eminent: generous in his habits, courteous in his manners, instructive in his conversation. He was a man on whom the memory reposes with affection, and with whom it is an honour to have been familiar.

BRITISH MUSEUM AND THE PUBLISHERS.

Messrs. Sutherland & Knox deny, in their own case, the accuracy of the statements of I. H. P., that "Every defaulter has been warned before being summoned"; that "most of those summoned have been defaulters of long standing"; and that "books of small price have been purposely selected as the subject of informations."

Messrs. Sutherland & Knox state in the first place that they received no warning before being summoned, and I have no doubt that they make this statement in perfect sincerity. But I have

ascertained that the letter calling their attention to the fact that they were defaulters, was sent to them from the Museum on the 1st of July, 1852, more than six months before proceedings were commenced against them. How it happened that it did not reach them, or if received that it came to be overlooked, I cannot be expected to say. Enough for my purpose that Mr. Panizzi did send such a warning,—that he showed the same courtesy to them which he has shown to all other booksellers, although not bound by law so to do.

On the second point, Messrs. Sutherland & Knox deny that they were defaulters of long standing, and I am quite ready to admit that they may not have been so wilfully. But what are the facts? When these gentlemen are sued for two volumes of Calvin's Works they send forty, and granting that they had been withheld under a misconception of the right of the British Museum to them, Mr. Panizzi could not know that,—nor were they the less defaulters on that account. Moreover, by their own letter, dated January 31, 1853 (a copy of which I have seen), written on the settlement of the proceedings, they admitted themselves to be liable to penalties for the non-delivery of eight works in as many volumes, in addition to the forty volumes issued by the Calvin Translation Society.

The third point upon which they allege inaccuracy is, that "the books selected as the subject for information are of small price." I see that the books issued by the Calvin Translation Society are advertised to be sold for 7s. 6d. per volume. The two volumes, consequently, for which the publishers were sued were worth 15s., while the entire collection, on their own showing, is worth 15l.

Surely, after this, Messrs. Sutherland & Knox will not persist in saying that this case proves the statement of your Correspondent to be inaccurate; they will hardly persist in saying that they were not defaulters, that warning was not sent to them, or that the books selected were not small in price in proportion to the value of those upon which proceedings might have been taken.

The next complaint is, that when Messrs. Sutherland & Knox forwarded the books published by the Calvin Translation Society, "Mr. Panizzi held them to be undelivered because they had not been sent within three months of publication, and referred the publishers to his law agents in Edinburgh." The books were not refused because they had not been sent within three months of publication, but upon various other grounds, of which it will be sufficient to mention one only,—viz., that legal proceedings having been commenced the matter was no longer in Mr. Panizzi's hands. Messrs. Sutherland & Knox allowed judgment to pass in absence because they had no defence to make to the summons; and as it appears that they availed themselves of the advice of their own law agents, Messrs. Lothians & Finlay, the presumption is, that in the settlement of the proceedings no injustice was done them. Neither can Mr. Panizzi be charged with any inclination to use his power oppressively. He did not require them to pay any penalties whatever, the 6s. 4s. 1d. which they did pay being for costs only. It could hardly be expected that these expenses should be borne by the people, through their factors, the Trustees of the British Museum.

Messrs. Sutherland & Knox complain that they were selected as the first parties for pains and penalties in Scotland. This is a misconception on their part much to be regretted. Proceedings were directed to be commenced in various parts of Scotland against seventeen other booksellers about the same time.

Twenty-five letters of warning to as many booksellers resident in Scotland having reached their destination, Mr. Panizzi had no reason to suppose that the twenty-sixth had miscarried. Failing this one point, the whole complaint of harshness or want of courtesy as against Mr. Panizzi falls to the ground. And now, with a few words to show the result of these proceedings, I will take my leave of the subject. From January to June, 1852, the number of articles received from Messrs. Sutherland & Knox was seven. From July to December, 1852, the number rose to thirteen. From January, 1853 (in which month pro-

ceedings were commenced against them) to the end of that year the number of articles sent by those gentlemen was *ninety-five*.

I have the honour, &c.,

I.

FOREIGN CORRESPONDENCE.

Genoa, Nov. 1854.

BOULOGNE and Genoa will be united by steam, as Boulogne and Marseilles will be, in the summer or autumn of 1855. A pretty line now takes the wearied traveller from Susa to Turin in an hour-and-a-half. What a relief after being cooped up for two long nights with six insides! The time was, I remember to my sorrow, when we had yet to rumble along for six or seven hours longer before getting into Turin;—and I never felt personally so much the benefit of modern science as when I jumped out of Bonafons's wagon Diligence, and found myself luxuriating in a large, well-stuffed and cushioned railway carriage. The signal for our starting from Susa (and it is the same on all the Piedmontese railways) affords another instance of the union of the sublime with the ridiculous, —and I found myself heartily laughing, to the no small annoyance of some Piedmontese friends. It was a grand point from which we started, walled round by the gigantic Alps, covered with snow. It was a fine triumph of science and art too, which was about to whirl us along this once wearisome road, bringing Turin nearer to us by five hours! There was something, too, in the bold whistle of the engine which was not quite out of harmony; it seemed to say, "Here let us measure our strength against space and time,—let us go at them like a charge of cavalry,"—but, when the whistle was followed up by the sound of a penny trumpet—nothing more nor less—there was something so comic and ridiculous about it that I burst into an irresistible peal of laughter. Here we are in Turin. How changed from what it was when first I knew it—then so triste, and now so gay and active! People then scarcely dared to look one another in the face, or speak above their breath, lest the spy might be near;—now they are free and jaunty in their manner, bold and confident in their speech. The *cafés*, then so silent and destitute of journals, are now noisy and teeming with publications representing every colour of opinion. The booksellers' shops, then as barren as those of Naples, are now displaying in their ample windows works of the most extreme character. Ah! nous avons changé tout cela, say the Turinese—we are free men! and greatly is it to the comfort of the traveller,—the point with which I am now more particularly concerned. One great sign of the times is the erection of the new Waldeian or Protestant Church. I do not enlarge upon what has been already well described in your pages. There was something, it struck me, of the exclusiveness and reserve of Protestantism about it. It is railed all round with a palisade, painted red, contrasting harshly with the free-stone facade, and giving it, I thought, a want of finish. Its being so inclosed insures its external cleanliness, especially in Italy; but it differs from the Catholic Church, which throws open its ample doors to the worshipper at all hours. But this arises from the genius of the two creeds—the first being private and simple, the other showy and spectacular. Another church is about to be built by the members of the new faith, but where or when I could not learn precisely. The only other new erection that caught my eye near Turin was a wall, yet unfinished, which is to be carried round the city,—the object of it is of rather a retrograde character, being no other than to prevent smuggling and secure the octroi tax. The funds are not provided by the Government, but by the municipality, who have nothing better, it seems, to do with their superfluous wealth.

In travelling from Turin to Genoa it is impossible not to observe the changes which the railway has produced:—sleepy old towns awakened, and the dead bones clothing themselves with life again,—new villages springing up, and evidently aspiring to be towns,—the produce of the country brought down to every station, and there shot off to the Port of

Genoa—for, be it known, that within the last year a railway has been opened from the terminus of the Turin line, through the city, down to the shipping. Then the crowds of country bumpkins, who never travelled beyond the bounds of their Masseria before, are all thronging down to "*Genova Superba*,"—to gape at its gorgeous churches, its marble palaces, its numerous shipping. What an awakening of mind is thus produced!—what a new influx of ideas into the many small towns and villages, which used to bask and doze or think of nothing in the hot Italian sun! The Great Tunnel, through which we passed, occupied us just ten minutes in the transit. As we approached the narrow entrance, we seemed like mice running into a trap,—and then we were in the very bowels of those mighty mountains up which I have toiled many a time whilst the Diligenza dragged its slow length along for many a mile round. And now, once more, we are in Genoa. How bright and smiling everything looks! We left England with storm and rain:—they faithfully accompanied us to the top of Mont Cenis,—there uniting with a good strong snow-storm,—but there they abandoned us, and on descending into the valleys, blue skies and a warm sun awaited us. I have not much that is new to say of Genoa of interest to the readers of the *Athenæum*. Some public works of importance, it is true, are being carried on. Near the Duomo of San Lorenzo an entire street has been taken down, thus contributing much to the healthiness of that part of the city, and exposing to view the entire front of the fine old "*Palazzo Ducale*,"—perhaps the most splendid in Genoa. The traveller must remember how completely it was hidden from view by dirty confined houses. It now stands boldly forth for universal admiration, with a large piazza in front. The Government undertakes one-third of the expense, the municipality the rest. Near the public walk of Acqua Sola also two new streets have been formed, or, rather, two old streets opened and enlarged. Thus, in this fine old city, the eye for the Beautiful does not slumber,—and, what is of more importance, a growing attention is paid to the healthiness of the town. W.

OUR WEEKLY GOSSIP.

A letter has been addressed by Lieut. Maury, Director of the National Observatory at Washington, to the Royal Society, communicating the discovery by Mr. James Ferguson, of the above Observatory, of a new asteroid on the night of the 2nd of September last. Lieut. Maury adds:—"I have delayed this communication, waiting to ascertain whether the planet might not have been discovered by observers in other parts of the world, and it appearing that it had not, the priority of the discovery, therefore, belongs to the National Observatory, and this new star is added to the family of asteroids as the first representative of America among them, and a memorial of her zeal in the cause of Astronomy." As a testimony of the high appreciation in which the talents and the industry of Mr. Ferguson are held, the honour of naming this planet was left to him. Following the rule adopted by astronomers with regard to the asteroids, he has selected the graceful name of Euphrosyne for the new star.

Mr. Macready is announced to give a night with the English Poets at the Mechanics' Institution in Manchester. The selections are to be taken from the works of Dryden, Pope, Milton, Wordsworth and Shakespeare.

Yesterday's journals announced that the Duke of Argyll has been elected Lord Rector of the Glasgow University. The other candidates were Mr. Disraeli and Mr. Carlyle. The latter gentleman was withdrawn by "his constituents" at a late hour—and the former was defeated at the poll.

We understand that Mr. Philip H. Delamotte has been elected Professor of Drawing at King's College, London. Mr. Delamotte is known to most of our readers as a gentleman who has paid much attention to photography.—Prof. John Wilson has been elected at Edinburgh to succeed Mr. Low in the chair of Agriculture.

The following note speaks for itself:—"In your complimentary notice of Mr. St. John's 'Book of the War,' which appeared in the last number of your journal, the name of the publishers is given as Ward & Co. instead of Ward & Lock. As it is important to draw a distinction between the two firms, we should be obliged by your notice of this in your next.

We are, &c.

"WARD & LOCK."

Mr. Wraxall writes to say that the work, announced as translated by him from the German, is a real German work. He says, "Messrs. Williams & Norgate sent me the three first numbers of the 'Illustrirte Conversations-Hefte,' published by Dorck at Leipzig, and containing 'The Sound,' 'The Swedish Baltic,' and 'The Gulf of Finland.' As no popular book had hitherto appeared on the subject—probably because so few travellers have furnished their experiences from which a work could be compiled—I thought this a favourable opportunity, and translated them. All belonging to me is the Preface and the last twelve lines, divided from the text by a metal rule,—the remainder is a transcript of the *ipissima verba* of the German author, to me unknown, as his name does not appear on the title-page. This explanation will, I trust, acquit me from any attempt at fraud on the public."—We very willingly allow Mr. Wraxall to put himself right with the public. Will he pardon us for reminding him that so much in the way of explanation—in his Preface—would have prevented any suggestion of a reserve? If writers would only deal frankly with their readers the advantage would be half their own.

We call attention to a course of twenty lectures on Chemistry by Dr. Hofmann, to be delivered on Wednesday and Friday evenings at the Government School of Science in Jermyn Street. The object of this course is to afford a part of the public, not hitherto provided for, the opportunity of becoming acquainted with the great facts and principles of chemical science. The price for the course of twenty lectures is 5s., the time eight o'clock. We trust that those for whose benefit this arrangement is made, will prove that they appreciate this excellent arrangement. Should this course succeed, others will be given by the distinguished men connected with the Jermyn Street Institution. In order to encourage the acquisition of a knowledge of chemistry by schoolmasters, they will be admitted to the course at half price.

The National Orphan Establishment has been holding its anniversary election within the week. These are times—after pestilence, and in the commencement of war—when the interests of such "foundations" press on charitable dispositions more than usual,—and merchants, and men of letters and ministers, are in their places when presiding over or furthering the beneficence of these charities. The late meeting was headed by Lord John Russell.

After a slow illness of some years, Mr. John James Chalon, R.A., died the other day at Kensington. We believe that he was of foreign parentage; though for many years a resident in, if not a native of, London. Here, at all events, he long exercised his calling as landscape-painter and teacher of landscape, in affectionate companionship with his better-known brother, the graceful sketcher of every mode as it rose. Mr. John Chalon may be characterized as more peculiar than pleasing in his landscapes, at least of later years. He seemed often to try after effects which his hand was unable to realize; and which originally belonged to the landscape-gardener's province rather than to that of the landscape-painter.

A lawn at Richmond, covered with the bloom of spring or autumn shrubs, is delicious to see, but a bad subject to paint (let Pre-Raphaelites say what they please), and not attractive to the connoisseur, be it ever so exquisitely painted. No skill tires the eye sooner than that of Velvet Breughel; and Mr. John Chalon had neither the Pre-Raphaelite sincerity nor the Breughel delicacy of touch; so that his pictures were precisely among those which every one passes, and before which few are patient enough to stop and discover the amount of good and individuality which they

express. As a Professor, we have been assured that his value was great:—as a man he was gentle and accomplished. His decease creates a vacancy in the Royal Academy.

Among other deaths of the week we observe that of M. Gauci announced. He was "formerly Miniature-Painter Extraordinary to the Emperor Napoleon the First,"—but will be better remembered in England by the lithographic publications with which he was connected some years ago. M. Gauci died at an advanced age.

The name of M. Loewe-Weimar, who some years ago was known in the literary world of Paris as a translator and essayist on foreign literatures,—and who lately has been occupying a consulship in South America, must be added to the obituary of the year 1854.

The discourse which was the other day delivered by M. Dupanloup, Bishop of Orleans, on his reception in the Académie of France, having for its text the *éloge* of his predecessor M. Tissot, has created a sensation in Paris; and by the tolerant catholicism of its tone has recalled (so they say) the spirit of Fénelon, which of late has been "at a discount."—Another vacancy in the Académie has just been made by the death of M. le Comte de St. Aulaire.—Having spoken of Fénelon, it is natural here to mention a search that has just been made in the crypts of the Cathedral at Meaux for the remains of Fénelon's adversary—the grandiose and eloquent Bossuet. Inquiry had been stirred by M. Poujoulat in his "Lettres sur Bossuet." "A leaden coffin was found, well closed, authenticated by a plate of copper, on which are engraved the arms of Bossuet (three wheels), and an inscription, corresponding with that on the marble slab, in the church above, behind the high altar." Has it ever occurred to any one—and is the fact as we state it—that England has few forgotten or disputed graves in comparison with the Continent? The speculation is curious, and one full of suggestion.

The French Academy of Sciences have received some interesting observations on the effects of the lightning stroke upon human beings. The following facts are the result of patient observations made by M. Boudin, chief surgeon to the Hôpital du Roule:—The number of people yearly struck by lightning in France averages 200. The number of people killed by lightning between the years 1835 and 1852 is no less than 1,308; the number struck, but not fatally, is about three to one of the number killed. Of the number struck, there were nearly three men to one woman. The region where the lightning had been most fatal is the central plateau of France, comprising the departments of Cantal, Puy-de-Dôme, and other departments which are mountainous or present elevated ground. The months during which people are the least exposed to the fatal effects of lightning are the coldest months of the year, viz., November, December, January, and February. Out of 103 people struck, 4 were struck in March, 6 in April, 8 in May, 22 in June, 13 in July, 19 in August, 14 in September, and 15 in October.

One-fourth of the people who have been struck may trace the misfortune to their own imprudence, in taking shelter under trees, which attract the electric fluid. The greatest number of people killed by a single flash of lightning does not exceed eight or nine. M. Boudin called attention to two curious facts in connexion with this subject. The first was, that dead men, struck by lightning, had been found in exactly the upright position they held when killed; the second was, that other bodies bore upon them faint impressions of outward objects, probably somewhat resembling photographic shadows. Animals, however, are much more exposed to the influences of lightning than men, and suffer more by its destructive properties. More than once a single flash of lightning has destroyed an entire flock of sheep, and, according to M. D'Abbadie, flocks of 2,000 in Ethiopia. The fires occasioned by lightning have amounted to eight in one week in the departments of La Meuse, Moselle, Meurthe, and Vosges. The little kingdom of Wurtemburg suffered by 117 fires in nine years, so caused. Before the application of lightning-conductors, English ships

experienced losses annually by the electric fluid estimated at from 1,000*l.* to 1,400*l.*—but since their application, such losses are no longer heard of, although some pretend to deny the efficacy of the lightning-rod.

A Correspondent places a suggestion at the service of Mr. Bonomi.—"On p. 197 of the second edition of Bonomi's 'Nineveh and its Palaces,' the author in describing fig. 95 seems to have met with a difficulty more apparent than real. I noticed the passage in the first edition, and finding that the mystery still remains unsolved, I beg to trouble you with the following suggestion.—'Among the besiegers there are two archers.... The sword is attached to a narrow baldric, passing over the right shoulder and traversing the breast, which is besides crossed by a cord, of which it is impossible to divine the use.' Is not this cord a spare bowstring, or a twist of spare bowstrings?"

"I am, &c. J. B. M'CAUL."
"Library, British Museum."

"Who goes there?" asked the French sentinel, as he saw some figures moving near the trenches at Sebastopol. *Inglis! Inglis!* answered the foremost. Our ally took the *Inglis* for good English of London, passed on, and in a few minutes a Muscovite battalion was in the French position, teaching the French gunners a sharp lesson in pronunciation. Does the incident suggest the necessity for our neighbours learning "to spike the English" better? Such teaching is severe;—and the Rev. Dr. Emerton, Principal of Hanwell College, comes before us with a scheme for completing the union of France and England,—one part of which proposes "to give facilities for the acquisition of the French language even to the adult population, more particularly those who may be disposed or induced to visit the Exposition in Paris during the coming year; and thus enable them to assist in forming that *national union* of sentiment and good feeling which we may hope will be perpetual." We have no word to say against this proposal in itself:—we only doubt the success. Dr. Emerton's minor suggestions are somewhat more practicable, perhaps, as the reader shall see. Here they follow.—

1. That committees be formed in every large town, in both countries, with sub-committees in the country districts, and central committees in London and Paris, having for their object the promotion of the *international union* of England and France.—2. That advantage be taken of the good feeling that now exists between the two countries to abolish, as far as possible—more particularly during the period of the Exposition—those various differential duties which, whilst they impede commerce, necessarily prevent the complete amalgamation of the two people.—3. That, in deference to the prejudices of the English people, and as a proof of his entire confidence in the rectitude of his own intentions, and the respect and admiration of his own subjects, the Emperor of the French be petitioned to dispense with the use of *passports* during the period of the Exposition.—4. That, during the Exposition, and as a memorial in all future ages of the good feeling the English Government, as well as people, are desirous of cultivating, and in conformity with the customs in France, all public *institutions* in England should be thrown open gratuitously, and in other respects every endeavour be made to render agreeable the visits of the French to England, or their residence therein.—5. That a series of educational works be prepared, with the English and French, or French and English, in parallel columns, as closely translated as the idioms of the languages will allow; whereby, from the earliest age, the children of the two countries may be gradually enabled to hold intercourse with each other.

—The intercourse of next year, even in spite of the probabilities of war, is likely to give rise to a thousand other suggestions, more or less profitable. Meanwhile here is a beginning:—and we are glad to find that the Rev. Dr. Emerton has abandoned his old plan of offering money for a prize essay on the subject of his idea.

As the Aquarium is now almost a domestic institution, some of our readers will be glad to hear that they can make their own salt water artificially. Mr. Lloyd makes the following report on his experiments, in a letter to Mr. Bolton, which has been kindly placed in our hands for publication.—

164, St. John Street Road, Sept. 26.

Sir,—I have on two occasions purchased at your shop certain chemicals for the manufacture of a solution capable of sustaining marine animal and vegetable life in an "Aquarium," and I promised that when I had given the matter a fair trial, I would send you a written report of my success or

otherwise. I have now much pleasure in informing you that the preparation in question answers admirably, for I possess a glass jar stocked according to the list given below, everything in which is apparently in high health, and in the performance of its natural functions. You will observe, that I do not claim this preparation as my own; it belongs to Mr. P. H. Gosse, and I only give evidence as to its efficacy from actual experience, that you may, if you please, use my statements in the same manner as you and others have used the evidence of photographers, for I am sanguine enough to think that when the history and management, in a domesticated state, of marine animals become better known, the subject will be pursued as eagerly as any other popular and attractive science. I have only to add, that the same simple rules, by which are regulated *Aquaria* supplied with actual sea-water, apply to its imitation; and that, at present, I may be considered as merely experimenting. After awhile, I hope to practise on a larger scale, and to maintain a variety of zoophytes (microscopic and other), together with fish, mollusks, &c. &c.

I am, &c. WILLIAM ALFORD LLOYD.

CONTENTS OF AQUARIUM.

Solution.—15 pints New River or other good water; 7 ounces Table Salt; $\frac{1}{2}$ ounce Epsom Salts; 400 grains Chloride Magnesium; 80 grains Chloride Potassium. *Vegetation.*—Ulva Latissima. *Animals.*—1 Actinia Mysembraeum; 1 Actinia Crassicornis; 1 Actinia Parasitica; 1 (group) Serpula Contortuplicata; 12 Littorina Littorea.

P. S.—Sept. 30.—Since the foregoing was written I have used the solution for such of the marine mollusks (oysters, scallops, mussels, and cockles) as are to be had alive at the shops of the London fishmongers, and I have met with nothing but uniform success in every case. These Conchifers have a most decisive and interesting test for, if fresh water be applied to their delicately organized ciliated branchiae, instant death is produced, as microscopic observers well know; whereas, with the preparation, the discharging and entering orifices, together with the tentacles surrounding the latter, are in full and healthful action. *Crystals*, obtained by separately evaporating portions of the solution and of actual sea-water, are, under the microscope, identical in form and number.

COLOSSEUM, Regent's Park.—Admission, 1*s.*—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT is exhibited daily, from half-past Ten till half-past Four, and during the Evening. CYCLORAMA, Albany Street.—NOW OPEN, with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and present state of the Excavated City. Painted by Mr. J. M. Thompson. From Six o'clock till half-past Ten, Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1*s.*; Children and Schools, half-price.

PATRON—H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—Miss GLYN will resume her SHAKSPERIAN READINGS on THURSDAY EVENING, at Eight o'clock, with the following.—MONDAY EVENING LECTURE ON THE INDUSTRIAL CLASSES: ON FRICTIONAL ELECTRICITY, by Dr. BACHHOFFER.—Dr. EDWARD'S PHOTOGRAPHS OF THE MOON, magnified by the OXY-HYDROGEN MICROSCOPE.—LECTURES BY J. H. PEPPER, Esq. on CHEMISTRY.—LECTURES ON THE HISTORY OF THE POLYCHROME PAINTING GAS FIRE.—A splendid series of 40 COSMORAMIC VIEWS OF ST. PETERSBURGH, MOSCOW, &c. and the COSTUMES of the RUSSIANS is now open daily, and in the Evenings.—DISSOLVING VIEWS of the SEAT of the ANCIENT SEBASTOPOL, by Mr. STANLEY, exhibited on SATURDAY EVENINGS from half-past Seven till Ten, with an Entertainment descriptive of the RISE and PROGRESS of AMERICA, illustrated by a Series of DISSOLVING VIEWS of AMERICAN SCENERY, by G. HARVEY, Esq.—Madame LEADER will appear on WEDNESDAY, the 2nd, FRIDAY, the 24th, and SATURDAY, the 25th inst., at Eight o'clock in the Evening, and sing a selection of their NATIONAL MELODIES.

SCIENTIFIC

SOCIETIES.

HORTICULTURAL.—Nov. 7.—E. Brande, Esq. in the chair.—N. Malcolm, Esq. was elected a Fellow.—Messrs. Veitch contributed Blue Vanda (*caerulea*), one of the most useful early winter flowering Orchids. A Silver Knightian Medal was awarded. The same firm also sent two plants of *Fuchsia Dominicana*, a hybrid raised between *F. serratifolia* and *spectabilis*: nothing could possibly be handsomer at this season than this variety. A Certificate of Merit was awarded. A similar award was also made for *Soneria margaritacea*, a new species. From the same firm also came cut specimens of a variety of *Pernettya mucronata*, called *speciosa*.

They were covered with multitudes of purplish-violet-coloured berries, about the size of black currants.—Mr. Ker had a Banksian Medal for plants of *Pleione maculata* and *Wallichii*, two charming little Orchids.—Of Chrysanthemums there were several exhibitions. The best was that from Mr. Simpson; awarded a Silver Knightian Medal. The next in merit was furnished by Mr. Allnutt. A Banksian Medal was awarded.—Of other kinds of plants, Messrs. Henderson contributed *Polyspora axillaris*, a plant with long shining deep green leaves and large white flowers filled in the centre with yellow stamens. A Silver Knightian Medal was awarded.—Mr. Ingram exhibited, from the Royal Gardens, a stalk of *Holcus saccharatus*, a supposed substitute for sugar-cane, and also grown in India for its grain. Attention was directed to fine specimens of the bamboo grown in Devonshire, by Mr. Luscombe. Where the climate will produce specimens like these, as is the case in Mr. Smith Barry's grounds, near Cork, the bamboo becomes valuable, as giving a varied appearance to our landscape. Of fruit there was a considerable quantity from the Duke of Sutherland, from Ponty Pool Park, from the Earl of Abergavenny, from Winsdale House, Exeter, from Woburn, and from Sir Jasper Atkinson. Lord Charles Wellesley received a Certificate for Black Hamburg grapes. These were stated to have been cut from vines that had suffered from mildew, which had been kept down by perseverance in the use of remedial measures.—Of Pears, the Royal Gardens at Frogmore furnished some fine fruit. They received a Silver Knightian Medal.—The next best collection came from the Right Hon. the Speaker. A Banksian Medal was awarded.—A third set, to which a Certificate was awarded, came from Mr. Fenn.—The Earl of Gainsborough also had a collection.—From Mr. Rivers came Louis Bonne (of Jersey), remarkable for fine flavour and high colour, qualities considered by Mr. Rivers to have been given them by quince stocks.—Mr. Sneyd received a Certificate for a dish of Coe's Golden Drop Plum, still in excellent preservation.—Mr. Ingram showed well-coloured Prince of Wales Strawberries, from plants which had been forced in spring, and which are now bearing a good second crop.—From Mr. Hollist, of Lodsworth, came Potatoes, which seemed to be free from disease. They were sent to show what sorts are chiefly cultivated in Sussex, and with what success. The following is Mr. Hollist's list:—“*Jersey Blue*—Well known. *Pink Kidney*—I have more than doubled the size of this tuber within the last few years; it is a valuable variety. *London Kidney*—Very good; originally sent to me by the Horticultural Society. *Fox's Seedling*—Very good. *Early Champion*—A fine potato in a dry soil. *Cups*—Second year of cultivation; a promising variety. *July*—One of the best stock potatoes grown, and a most abundant bearer. *Never-blight*—This variety has withstood the blight better than any grown in this neighbourhood; it is an universal favourite, particularly with the poor. *Farmer's Glory*—A highly-prized variety. *York Regent*—Well known. *Winchester Pink*—An abundant bearer; better suited to the farm-yard than the table. *Forty-fold*—An excellent and prolific variety. *Downton Yam*—From tubers sent me by the Horticultural Society, twenty years ago. *Canada Pine*—A useful variety, little affected by the blight; I introduced it into this neighbourhood nearly thirty years ago. *Guildford Yellow*—A good variety, but apparently fond of chalk soils. *Ash-Leaf Kidney*—Well known, but seldom grown pure; excellent when it does not sport. *Goldfiner*—Brought from South America, and worth the voyage. *Early Manly*—Very good. An Early Seedling of great promise; farina very pure; a good keeping variety. A Seedling from Belgium; also of good promise.”—As a preventive of disease, Mr. Hollist stated that he had found wood ashes, charcoal, or any dry material of that sort, more effectual than any other.—Of miscellaneous articles Col. Baker sent a model straw-sash, which he uses as protection in winter. It consisted of a skeleton wooden frame, thatched over with straw, tied down on the bars of the frame by tarred twine.

ZOOLOGICAL.—Nov. 14.—The scientific meetings of the Zoological Society commenced, for the present season, with a Memoir, by Prof. Owen, ‘On a New Species of Dinornis. The evidences of this species, for which the author proposed the name of *Dinornis gracilis*, (Slender-legged Dinornis,) consisted chiefly of bones of the leg and foot, for which the author had been indebted to the successive transmissions by the Rev. Messrs. Cotton and Colenso, Governor Sir George Grey, and J. R. Gowen, Esq. The chief peculiarity of this remarkable species is, that it manifested the proportions of a wading-bird, on the scale of the ostrich. The femora, tibiae, and metatarsi, were compared with those of the *Dinornis struthoides*, which they most resembled in general size; but, whilst being more slender, they surpassed them in length, and to a degree increasing as the joints of the leg receded furthest from the trunk. Thus the tibia or leg-bone was proportionately longer than the femur or thigh-bone, and the metatarsus or foot-bone was longer and more slender in proportion than the tibia, as compared with the ostrich-like Dinornis. The leg-bone of a very large ostrich was exhibited,—the corresponding bone in the *Dinornis gracilis* was longer and more slender. This singular bird must have stalked about New Zealand, and probably waded the streams, or along the shores and estuaries of the island, like a gigantic stork or crane. Prof. Owen had received indications of such a species ten years ago; but had delayed announcing it, until evidence satisfactory to other naturalists had arrived. It forms the thirteenth well-established species of extinct wingless bird that has been restored from the evidence of fossil remains discovered in the island of New Zealand.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 14.—James Simpson, Esq., President, in the chair.—‘On the Means of avoiding Smoke from Boiler Furnaces,’ by Mr. W. Woodcock. It was stated, that ordinary pit-coal, under the process of destructive distillation, gave off various volatile substances, some of which were gases, such as “hydrogen,”—“marsh gas,”—“olefiant gas,”—“carbonic oxide,” &c.; these and others existed in the furnace only in a gaseous state, becoming liquid or solid when in the external air, and of such coal-tar was composed; and amidst them the carbon, in minute sub-division, was held in suspension, giving to the smoke its sable hue. All these gases were combustible at given temperatures, provided a certain amount of oxygen was present. It was shown, that the air containing this oxygen, if imparted to the gases, after leaving the fuel on the bars, must be administered so as not to reduce the temperature of the gases below their “flame-points.” The simplest means of preventing the formation of smoke were shown to be by providing for an ample supply of oxygen in a condensed state, in the form of cold air, to the fuel on the fire-bars, and by administering such further supply of oxygen to the heated gases as might be necessary for their complete combustion whilst in contact with the boiler; this latter supply being given at such a temperature as would insure the successive ignition of the gases as they were evolved. Thus by establishing nearly perfect primary combustion, the quantity of smoke evolved was shown to be reduced to a minimum, of which no visible trace ever reached the summit of the chimney. The apparatus by which this desirable end was attained was described, and it was stated that the results had been very satisfactory; that at Messrs. Meux's brewery, where the means had been tried, there was not the slightest appearance of opaque smoke from the chimney, and that the money saving, resulting not only from the more perfect combustion of the fuel, but from the use of an inferior quality of coal at a lower price, amounted to full twenty per cent. This success was so great as to warrant the introduction of the apparatus to the more general notice of the profession and the public through the Institution of Civil Engineers.

- METEERS FOR THE ENSUING WEEK.
- MON. Statistical, 8.—“On Paperism and Crime in the United States of America,” by Rev. R. Everest.
- TUES. Civil Engineers, 8.—Renewed discussion on ‘The Prevention of Opaque Smoke,’ and ‘Description of Coffer-Dams used in laying the Pipe from Richmond to Twickenham, across the Thames,’ by Mr. Munday.
- WED. Pathological, 8.
- WED. Society of Arts, 8.—“On the Manufacture and Application of various Products obtained from Coal, Coal Gas excepted,” by Prof. Calvert.
- British Archaeological Association, 8.—“On Ascor,” by Mr. Cuming.
- THURS. Numismatic, 8.—Antiquaries, 8.
- Royal, 8.
- FRI. Philological, 8.
- SAT. Medical, 8.

FINE ARTS

Objects of Art-Manufacture. Edited by Charles Tomlinson, and issued to Schools by the Board of Trade Department of Science and Art. No. I. Paper. Harrison.

THIS is a careful and lucid treatise on the Pestalozzian system of instruction, in which the teacher accompanies his teaching by an examination of the actual object on which he discourses. In pursuance of the French plan of T. M. Persoz, also, actual specimens, illustrative of the manufacture, accompany the text. Enlarging the hints of the Frenchman and the Swiss, Mr. Tomlinson adds a tone of sober English sense, rendering his book elaborate enough for the technical student, and amusing enough for the general reader.

The bark of trees, the pith of reeds, the leaves of the palm-tree, the skins of animals, have all respectively been used by various nations and in various ages as the materials for records of their deeds and thoughts. The Chinese made paper of the shoots of bamboo and the cocoons of the silkworm, and the Japanese of mulberry twigs, ages before the monk had learnt to find a substitute for the precious parchment, so scarce and so costly. But it was from a beggar's rags that at last books were to be made that should be found in kings' palaces. It was from rags the paper was made on which Shakespeare's immortal thoughts should be perpetuated,—not to be jealously or laboriously multiplied by the painful toil of a monastic illuminator, but stamped with the rapidity of thought, and scattered broad-cast over the world.

The lady who sits down to pen a note of invitation on a sheet of cream-laid note-paper little thinks of the rags of the Lazzaroni from which it came. She seldom thinks how women sorted and cut up those dark-brown shreds,—how they were shaken up in wire cages to dust them,—how they were boiled in iron cylinders, and washed and bleached in chlorine. We are so pampered now by the progress of the sciences, that no life is long enough to learn the wonders amidst which we walk. We need sigh no longer for the future,—it is quite difficult enough to read the present. The nature of the odyllic force is as good a riddle for the philosopher as the *aurum potabile* for Paracelsus, or the angelic nature for Duns Scotus. But these riddles no longer last for centuries; they die out like the fashions of hats, and change like the cut of our nether garments.

MR. RUSKIN'S LECTURE.

ON Saturday Mr. Ruskin delivered the first of a series of three lectures on Decorative Art, at the Architectural Museum, Cannon Row, Westminster. In this lecture he discussed the laws of Illumination; his next will be upon Outline, and his last on Colour. He began by producing specimens of the initial letters of missals before the age of Charlemagne, in which the designs were worked out in simple black and yellow. He then proceeded to show the gradual introduction of colour, laying down as a law, that the flourish of the scroll-work never doubled upon itself without meeting itself again. The people of those days, he said, paid a respect to such writers, and he wanted to see the same respect paid to, and deserved by, the illuminators of the present day. As an instance of this, he related an old legend of an English monk of the Monastery of Arremberg, “who had with his own hand copied many books, hoping to receive his reward in heaven.” Twenty years after his death

his tomb body had in a perfect the best of his mother Great, who of an illus- thing, and And, in medium, of all thin but were in books. their art and per- teen- ce, blue, pur- If they had found out harmonie tabernacle seemed to —nothing was no ch- nature w- page of a he showed shown in the white now grew with pur- and then of their a day, it was wasting impossible as it was Wellington to paint than two hundred make greater purity of makers, with inst- seen in yester- It was s- not devot- of colour al- of paint- must bin- outline, They mu- much, for a closer they were to draw practical to the d- could not prints ar- ments as agree wi- desperate workmen their em- same for warne- that the very mi- must ex- ments in text. E- things; on the su- public. of which he saw, able the ception be given fully wh- perpetua- He co- a person

his tomb was opened, and although the rest of his body had turned to dust, his right hand was found in a perfect state of preservation. As a general rule, the best writing came from France,—and it was by his mother, a French princess, that Alfred the Great, when a child, was lured to read by the offer of an illuminated book of Saxon poems. The main idea of the illuminator was that a book was a noble thing, and was invested with a kind of sanctity. And, indeed, a book was a noble thing, for by its medium, thought, the swiftest and most evanescent of all things, was arrested, embalmed, and rendered all but eternal. The very mountains of the earth would perish sooner than the thoughts perpetuated in books. These writers, then, went on systematizing their art till they reached the climax of beauty and perfection, and discovered laws. In the thirteenth century more colours were introduced, and blue, purple, and scarlet became the principal tints. If they had consulted the Bible, they might have found out this from God's own appointment of these harmonious colours in the hangings of the Jewish tabernacle. The ruin of Art at the present day seems to Mr. Ruskin to be the desire of symmetry—nothing in nature was symmetrical. Where there was no change there was no life. The introduction of nature was the culminating point of Art. In the page of a Bible, of the date 1230, that he produced, he showed that the most perfect command of colour is shown in the power of using white. In that instance, the white gleamed out like crystals. Manuscripts now grew richer and richer,—men were not satisfied with pure and sober colour, they grew luxurious,—and then became careless and forgot the principles of their art. He wanted to show that, at the present day, it was a painful thing to see so many men wasting their lives in futile painting. It was as impossible to educate a child to be a great painter as it was to educate a child to be the Duke of Wellington. It was a desperately difficult thing to paint at all, and no age had ever possessed more than two or three great painters. But there were hundreds of men who, though they would never make great painters, had a fine taste for colour and purity of outline. They might see that some dressmakers, with no knowledge of Art, arrange flowers with instinctive taste, and the same thing might be seen in young children long before they were taught. It was a great loss to Art that such people did not devote themselves to studying the harmony of colours, for a man who studied the principles of colour alone might give a great impetus to the art of painting. The first law by which an illuminator must bind himself were, to draw everything in pure outline, and never to introduce light or shade. They must not, however, introduce nature too much, for if they did so the eye naturally asked for a closer imitation and less conventionality than they were bound to.—[So far so good; but we beg to draw our readers' attention to the evasion of all practical tendencies in the following remarks.]—As to the decoration of rooms, the lecturer said he could not say much, for he happened to be fond of prints and pictures, and did not think such ornaments as he had shown them from missals would agree with them. Shop-fronts, too, were apt to get desperately dingy in London; but he would advise workmen when they had shop-fronts to do to ask their employer to allow them to practise some decorative lettering, and above all never to use the same form of letters twice. The streets would grow warmer for such ornament; but yet he must confess that the Leicester Square decoration began to look very miserable. As to illuminating books, he must except the Bible, which required no ornaments in the margin to distract the eye from the text. He did not know at all the cost of these things; but if any one would give him some data on the subject, he would try and bring it before the public. For his part, he would rather have a book of which each page was a picture than most pictures he saw. If illuminated books once became fashionable the public eye would be disciplined to a perception of form and colour. A new impulse would be given to Art, and men would write more carefully when they felt their books were to be thus perpetuated.

He could not imagine a happier life than that of a person devoting himself to the art of illumina-

tion, with something of the disposition of a monk of old. The lecturer concluded by reading a quaint passage from the 'Golden Legend,' in which the illuminator congratulates himself on having completed a page,—

Down to the very last leaf and nail,
Down to the eyes on the peacock's tail.

Mr. Beresford Hope, in rising to thank Mr. Ruskin for his lecture, observed that he had been once a victim to illumination, for having once had one book done, the great difficulty, time, and cost deterred him from repeating the experiment.

We cannot refrain from inserting a few remarks by a Correspondent on the above lecture,—so unpractical and negative. "Mr. Ruskin's opening remarks," he says, "require a knowledge of history in the supposed audience of mechanics (none of whom were present) that would have been met with in few lecture-rooms. The lecturer recommends street decoration,—yet pronounces the latest attempt a failure. He advises shop-fronts to be lettered like missals, in unreadable letters,—and yet thinks few shopkeepers would allow them to be put up. He acknowledges rooms could not be mediievally decorated,—and knows nothing of the cost, time, or difficulty of illuminating books in the very manner he recommends. He thinks the Bible needs no decoration; and says the book chosen should be some short poet. At the end of all this rhetoric, a gentleman rises, who says he has tried illumination once, and found it so expensive and so tedious as to prevent his ever trying it again. And yet for this work, for which the lecturer himself seems to think there is no field, Mr. Ruskin recommends the large body of unsuccessful artists to turn their attention, warning them that a whole life must be devoted to the work, and cautioning them from copying Nature too often, as Nature will not amalgamate with the conventions of their art. How could men, who must work fast in order to get money enough to live, afford to invent fresh letters for every shop-front they had to execute? And if such men had invention enough for this purpose—had also a fine eye for colour and purity of outline, what other requisite do they need for success in a higher—and what is still more attractive to the mass—a more profitable branch of Art?"

FINE-ART Gossip.—Prof. Partridge commenced his annual course of anatomical lectures on Monday day at the Royal Academy. His opening remarks were as business-like, terse, and shrewd as ever,—but he does not do much to blend Art with Science.—Lectures by Messrs. Hudson, Calvert, Wormsley and Huxley are announced for the classes at Marlborough House.

Mr. Adams's statue of Wellington has just been inaugurated in the market-place at Norwich. The total cost has been 1,000*l.* The artist has represented the Duke as he appeared on the field of Waterloo.—The Manchester statue of the Duke of Wellington—the competition for which excited so much attention in the world of Art—has just been completed by Mr. Noble. It stands eighty feet high including the base, which is surrounded by seated figures. The Duke is represented in the act of addressing an audience.

Glasgow is likely to have a Fine-Art Gallery. Mr. A. M'Lellan, a late citizen, has bequeathed the city a fine collection of pictures and statues, and it is reported has made a provision for a Fine-Art Chair in the University.

The Hampshire Advertiser mentions that the memorial is to be shortly put up, in Newport Church, to the memory of Elizabeth Stuart, daughter of Charles the First. Her Majesty displays her usual kindness of heart in remembering the sufferings of one on whose innocent head fell so undeservedly the vengeance of political hatred.

The King of Prussia has just presented Herr Bernhardt, a Bavarian portrait painter, with the Order of the Red Eagle. When shall we ever see a great English artist Knight of the Bath?

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Mr. HENRY C. BANISTER has the honour to announce a CONCERT of CLASSICAL PIANOFORTE MUSIC to take place at the above Hall, on MONDAY EVENING, the NINETEEN of November, commencing at eight o'clock. Vocalist, Miss Dolly, Violin, Mr. J. B. Smith, Violin, Mr. Lucas; Pianoforte, Mr. Cipriani Potter and Mr. Henry C. Banister. Programme: Trio, Pianoforte, Violin, and Violoncello, Mozart; Pianoforte Duet; (MS.), H. C. Banister; Variations on 'Sonata, Pianoforte and Violin'; Beethoven, Beethoven Solos; Handel, Bennett, Mendelssohn, and H. C. Banister; Songs, Haydn and H. C. Banister—Tickets, One Shilling; Reserved Seats, Three Shillings; Family Tickets, admitting Four to the Reserved Seats, Half-a-Guinea. Tickets to be obtained of Mr. H. C. Banister, 2, Brunswick Row, Queen's Square, Bloomsbury; of Messrs. Leader & Cook, 63, New Bond Street; and at St. Martin's Hall.

ST. MARTIN'S HALL.—*"Judas Maccabæus."* That Handel is as inexhaustible a subject of comment in music, as Shakespeare is in poetry, we feel, so often as we return to one of his Oratorios after some pause. The variety of form they display struck us anew on Wednesday. To this 'Judas,' for instance, a peculiar character is given by a distribution of parts which we recollect in no other example:—the perpetual introduction of a *duett* of female voices in place of a single personage. Nor does Shakespeare stand in greater need of discretion to keep his original meaning under "watch and ward," than Handel. This Oratorio, as the score stands, is full of interpolated matter,—in performing which, discretion may be used. In the First Part, the scene of 'Liberty' where no less than four different movements to the same sentiment are given (two of them obviously introduced to suit peculiar singers)—in the Second Part, the introduction of 'Wise men flattering'—in the Third, 'See the conquering hero comes,' and following March (which divide the 'Capharsalama' recitative from the *bravura con coro* to which it belongs),—are all so many discrepancies—not of taste—but of haste, or waste—on the part of the composer. Concerning these every different conductor will possibly exercise a different judgment. More remarks than the above could be offered concerning 'Judas,' without danger of our being lost in the cloud-land of transcendental criticism; but we must not go too far in minute observation.—Wednesday's performance was a very good one. There is a class of amateurs who profess to shrink from the forcible execution and heavy masses of sound, which it is the humour of the day to encourage—calling them "noise"; and who consider a favourite proportion of executives—in nine cases out of ten determined by association, not reason—as just enough, and not too much. To this body of listeners (and it is numerous), St. Martin's Hall must open the gates of a musical Paradise; since the oratorios there, in their choral and orchestral performance, offer an example of moderation, without extravagance, but without languor or feebleness. Mr. Hullah conducts his chorus well; and his chorus improves, we think,—becoming season by season choicer in the quality of its voices. Then, on Wednesday the *solois* were successful. Mr. A. Braham, the *Judas*, was more steady and accomplished as a singer than he was formerly. Mrs. Sims Reeves justified what was written concerning her a fortnight since,—as being in style, expression, and thorough preparation our best English soprano. From her we have the spirit of the words and the music with propriety—without coldness. There is something in her voice, it is true, to which the public must become habituated; but this is the case with Madame Persiani and Viardot, and with Signor Ronconi; and, like them, Mrs. Reeves is an artist, and not a singing-machine. Like them, therefore, the more frequently that she is heard by an intellectual public, the more she will be appreciated. The part of the other soprano was nicely taken by Miss Julie Bleaden. Miss Huddart was *contralto*,—and improves. She will improve yet further, in proportion as her studies advance, and in proportion as she works out her true sense of what is dramatic and declamatory by careful vocal preparation. The singers who only "say" their music are, after all, no singers.—Mr. Weiss was the *basso*.

MARYLEBONE.—Mr. Wallack, at the opening of the season, announced that he had accepted three original plays, the respective claims of which would be early tested. The second of these was submitted to trial on Monday. It is by Mr. Robson, the author of 'Waltheof,' and entitled 'Love and Loyalty.' The hero, young Marston (Mr. William Wallack), is the son of a Cavalier who fell at Naseby, and whose estate has come into the possession of a Roundhead—a man who still adheres to the principles of the Commonwealth, and conspires against Charles the Second. He has, however, a daughter, named Juliet (Mrs. W. Wallack), whom Marston rescues from the insulting addresses of a false and impoverished nobleman, and with whom, consequently, he falls in love. Visiting her, Marston stands again upon the ancestral hearth, and before his father's portrait, to which latter he makes appeal, when upbraided by the old Puritan on the score of his poverty. This is a very effective scene, and the situation is, moreover, illustrated by much poetic sentiment. As the plot develops itself, we find that old Verney is in the power of the rascally Lord Verney, who insists on the hand of Juliet as the price of his concealing a knowledge of the conspiracy. Verney is a coward as well as a knave, and Marston gains two triumphs over him, out-matching him at fence and adroitly avoiding his murderously-intended shot. Defeated in these attempts, Verney engages a bravo to assassinate them; but Marston's recklessness of danger again gives him the advantage, and the villain becomes the admiring friend of his intended victim. He misleads Verney to believe that Marston is dead; while the latter is, in fact, engaged in laying the whole affair of the conspiracy before the King, whereby he obtains a restoration of his lands and a free pardon for his future father-in-law. Thus doubly armed, he arrives on the spot in time to prevent the marriage of Juliet with Lord Verney, and to free her father from the consequences of his indiscretion.

In treating this theme, Mr. Robson has shown himself well studied in the language of the Elizabethan drama; but follows his models too blindly, preferring an obsolete style of diction, and dealing far too much in mythologic allusions. His scenes also are too prolonged, and the whole of the dialogue would gain by compression. Such are Mr. Robson's defects; but he has his merits. He has skill in characterization, and his two portraits of a fop and a knavish serving-man are excellent. That of his hero, too, is good. In its dash, its daring, and its valiant extravagance, it exactly fitted Mr. Wallack's style of acting, and secured the success of the drama.

OLYMPIC.—'Beulah Spa,' a farce, by Mr. Dance, has been revived. Miss St. George, late of the Lyceum, has commenced in it an engagement at this theatre. Much of her robust vivacity she seems to have lost, but she has clearly gained in refinement and skill. The revival also served to show us Mr. Robson and Mr. Emery in a favourable light, and to renew our recollections of Mrs. Wiggin in the gipsy part of Parker, which she always played admirably and now plays with such perfection as to render it a complete impersonation.

MUSICAL AND DRAMATIC GOSSIP.—We learn that the *Sacred Harmonic Society* will begin its performances for the winter season with 'Deborah' on the 8th of next month.—The Oratorio, we believe, has not been performed by the Society since the year 1843, when it was given "with Mr. Perry's accompaniments."—The rehearsals of the "Harmonic Union" are discontinued, we perceive, till further notice:—in other words, we suppose the Society is, virtually, defunct.

Among M. Jullien's novelties at his Promenade Concerts must be specified Herr Wagner's Overture to 'Tannhäuser,' which has been played two or three times, apparently without producing any sensation among the audience.

The Philharmonic Hall recently opened at Manchester is described as a handsome and capacious room, with accommodation for four thousand persons.

Letters from Saxony mention that M. Moscheles

has completed a duett *Sonata* for pianoforte and violin; and that M. Rubinstein—the Russian prodigy, who was in London some years ago, and who is described as having ripened into a pianist of the highest class—is at Leipsic, with the purpose of introducing some of his new compositions there. At the *Gewandhaus* Concert, in celebration of the anniversary of Mendelssohn's death, were performed Mozart's 'Requiem,'—a suite of compositions by S. Bach (with the violin solo admirably played, we are assured, by Herr David),—the fragments extant of Mendelssohn's 'Christus,' his 'Lauda Sion,'—and Beethoven's third overture to 'Leonora.'—Our Correspondent mentions, that Miss Stabback is giving great satisfaction to the concert-goers at Leipsic. We trust that this young lady will not confound correct execution of a variety of unfamiliar music with progress in the art of singing. This mistake is so perpetually made and so largely encouraged in Germany, that the caution may be fairly offered to one who should do good service in our orchestras on her return to England.—Hopes are held out that Dr. Schumann will recover his health.

Those who are interested in chamber-music will be glad to hear that M. Silas has finished a new Pianoforte *Trio*, of which report speaks highly.

The following advertisement is transcribed (with abbreviations) from the *New York Musical Review*. Since we learned by heart the catalogue of treasures in the child's game of "The Twelve Days of Christmas," we have not met with anything of its kind more curious than the following.—

"The universal verdict of the millions is, that The Cythara is the greatest and most valuable collection of Church music ever published in this country. * * Here may be found music for every occasion of interest. There are about 12 Thanksgiving Anthems—4 Christmas Anthems—6 Funeral Anthems—15 Installation Anthems—12 Dedication Anthems—3 Independence or Fourth of July Pieces—6 Temperance Pieces—3 Sentences for Charitable Occasions—4 Pieces for opening and closing Musical Conventions—100 very brilliant Concert Pieces—12 Songs for Concerts—20 Quartette for Concerts—50 Opening and Closing Sentences—3 for the Marriage Service—12 for Missionary Occasions—170 Illustrations—Catches, Rounds, Glees, Quartette, &c., for Singing Schools—30 Chants, &c.—50 Pieces for Sabbath Schools—20 Quartets, as used in sheet-form—12 Songs for the Pianoforte, Melodeon, or Organ.—A complete *Cantata*, which has already become exceedingly popular in all sections of the United States. Add to the above, 700 chaste and elegant tunes in every possible meter in general use."

The following announcement is from the *New York Herald* of November the 1st. We think, however, that Madame Grisi's singing in Paris during the winter is problematical.—

"With the twelve performances which commenced Monday night, it is now pretty certain that the engagement of Madame Grisi and Signor Mario in this city will close. The good people of Philadelphia, who have been counting upon being gratified by their appearance amongst them, will, we understand, be disappointed in their expectations, those *artistes* having received from the Director of the Théâtre Italien in Paris such liberal offers as to lead to a negotiation with Mr. Hackett to modify his engagement with them so as to enable them to appear in Paris this winter. It is likely, however, that they will sing in Boston before they return to Europe."

The *Gazette Musicale* of this week reports on a publication of Hebrew sacred music, collected for the use of the Portuguese synagogues by M. Émile Jonas, and containing old as well as new compositions—which appears to be a work of some interest.—Space is also there devoted to some pianoforte compositions by M. Leschetitzky, a young Russian. These are described as being somewhat in the style of Chopin, without displaying servile imitation.

Signor Bellini, a nephew of Bellini the composer, has begun to follow the career of his namesake at Milan.

Lord John Russell's 'Don Carlos' has been revived at Bath:—a momentary resuscitation to be followed by a quiet death.—'La Conscience,' a play in six acts by M. A. Dumas—the idea of which, we are told, is taken from a trilogy by Iffland—has been produced at the *Odeon Théâtre* in Paris,—with M. Laferrière as its hero.—'La Naïsse,' a new comedy, has just succeeded at the *Théâtre Français*.

M. Crosnier, formerly manager of the *Opéra Comique* of Paris, has been selected by M. Fould to replace M. Roqueplan as titular manager of the *Grand Opéra*.—Mdlle. Poiilly has been found at Strasbourg, and her engagement "bought up" at

a premium, in order that she may be added to the Paris company, in readiness against the next time that Mdlle. Cravelli runs away without notice.

—The ministry of M. Fould, as regards the theatres is sufficiently autocratic. It appears, for instance, that according to rigorous classification, M. Bouffé, that best of actors, was not permitted to take an engagement (which means to play *vaudeville*) in any but the four *vaudeville* theatres of Paris. Now, in consequence of his bad health, M. Bouffé seems to prefer fixing himself nowhere, and a few weeks ago accepted a short engagement to play through his repertory at the *Théâtre Porte St.-Martin*, which, as all the world knows, is devoted to *drama* and *melodrama*. On this, the four *vaudeville* managers appear to have memorialized M. Fould, entreating him to prohibit such an encroachment on their privileges, while M. Bouffé has put in his prayer in rejoinder.—The end is, a long letter from the Minister to the actor, warranting (as a special grace) the latter to go through the round of his old parts wherever he pleases, provided M. Fould is applied to for due authorization,—M. Fould reserving to himself the right of fixing the number of "starring" representations at every fresh theatre which may be permitted to M. Bouffé. The nonsense of such over-legislation, on the part of a Ministry that permits a *prima donna* to make laws for herself and break them at pleasure, can hardly fail to produce a strange impression among a public so full of satire as the Parisians.

When we were writing of the *libretto* of 'La Nonne Sanglante,' allusion was made to the courtesies which keep French dramatic creators of the first class from interfering with each other's subjects. When reciprocal consideration fails, there is law to appeal to. The other day, M. Dennery produced, at the *Théâtre de la Gaîté*, a drama, entitled, 'Les Oiseaux de Proie,' founded on a novel by M. Hippolyte Castille, which was published some years ago. M. Castille, not having been "treated with" for his idea, has cited M. Dennery and M. Hostein (the manager) before the *Tribunal de Commerce*, in order to establish his author-rights, and the publication of his name on the playbills as one to whom the paternity is due. We order such matters more loosely on this side of the Channel.

Among recent deaths that of Mr. Brough, the elder, claims mention:—not merely from his connexion with the press,—but because, in his day, he wrote farces for Power, under the name of Barnard de Burgh. Every lover of stage *extravaganza* knows how his mantle has fallen on his two sons.

MISCELLANEA

Salford Borough Royal Museum and Library.—The Sixth Report of the Executive Committee, after alluding to the continued success of the institution, proceeds to state that, during the past year, a most important addition has been made to it—at the suggestion of Mr. Langworthy—that of a free lending library. This now contains 2,500 volumes, and from the eagerness with which the project is espoused by the public, it bids fair to be one of the most useful adjuncts to the Institution. Large additions have been made to the Museum, both by donations and purchase; and many of the most eminent manufacturers have promised to furnish materials for an Industrial Museum of Practical Art and Manufacture. There has been an addition of casts from the antique; the engravings have been framed, and the geological collection is now being mounted and classified. During the Whitsuntide holidays 44,344 persons passed through the Museum, without any damage or loss being occasioned.

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